

Service Paper 1949 A Vitalized Course of Study in Art for Grade Ten
Towne, Lucy A.



BOSTON UNIVERSITY
SCHOOL OF EDUCATION

LIBRARY

Service Paper
Towne, L.A.
1949

The Gift of Lucy A. Towne.....

EdM
1949
tow
capl

BOSTON UNIVERSITY
SCHOOL OF EDUCATION

A Service Paper

A VITALIZED COURSE OF STUDY IN ART
FOR GRADE TEN

Submitted by

Lucy Almira Towne

(B.S. in Ed., State Teachers College Salem, 1945)

In partial fulfillment of requirements for the
degree of Master of Education

1949

Gift of
Lucy A. Towne
School of Education
June 17, 1949
31025

First Reader: Abraham Krasker, Professor of Motion
Pictures and Visual Aids

Second Reader: Henry W. Syer, Professor of Education



Digitized by the Internet Archive
in 2016

<https://archive.org/details/vitalizedcourseo00town>

Preface

I wish to express my gratitude to Professor Abraham Krasker, Director of the Division of Public Relations, for his rich and meaningful guidance in the field of Audio-visual Aids, and for his advice and direction in planning the work; and to Dr. Mildred Landis, New Hampshire State Director of Art, for her inspiration and help.

Lucy A. Towne

June, 1949.

TABLE OF CONTENTS

CHAPTER	PAGE
I. PURPOSE, METHODS AND SCOPE OF THIS PAPER . .	1
Problem and Methods	1
The General Objectives of Secondary School Art	2
II. GENERAL ART COURSE FOR GRADE TEN	5
Introduction	5
Tentative Program	7
III. ORIENTATION TO THE ART PROGRAM	12
Pupil Interest Inventory	14
Visual Design Test	15
Care of Materials	17
Classroom Organization	19
IV. ART AS A VOCATION OR AN AVOCATION	21
Vocational Opportunities	23
Lay-out for Vocational poster	27
V. THE MAGIC OF COLOR	32
General Statement of the Unit	32
Delimitation of the Unit	32

CHAPTER	PAGE
V. THE MAGIC OF COLOR	
The Unit Assignment	33
A. Introductory Activities	33
B. Core Activities	42
C. Optional Related Activities	48
VI. DESIGN IN ALL FIELDS OF ART	
General Statement of the Unit	50
Delimitation of the Unit	59
a. Painting	59
B. Architecture	60
C. Sculpture	62
D. Industrial Art	63
E. Commercial Art	64
The Unit Assignment	64
A. Introductory Activities	64
B. Core Activities	64
VII. AUDIOVISUAL AIDS	67
A. Suggestions for their Use	68
1. Films	68
2. Glass Slides	70
3. Filmstrips	73
4. School Journey	74
5. The Museum	78

VIII. APPENDIX

1. Sources of Audio Visual Aids . . .	81
1. Films	82
2. Slides	86
3. Film Strips	87
2. Visual aids for the study of color	90
3. Selected paintings	96
4. Visual aids for the study of Design	113
IX. Bibliography	117

LIST OF ILLUSTRATIONS

	Page
1. Personal Interest Inventory	14
2. Desk Arrangement of Supplies	20
3. Sample Lay-Out for Informational Guidance .	27
4. Color Wheel	31
5. Two Complementary Colors	34
6. Colors to Match	35
7. Carrying Power of Color (good)	37
8. Carrying Power of Color (poor)	38
9. Triad Color Chart	39
10. A Color Circle	43
11. The Elements of Line	51
12. Direction of Line	52
13. Shape	53
14. Proportion	54
15. Contrast	55
16. Principles of Design	56
17. Textures	57
18. Color	58
19. Evaluation Record Card for Moving Pictures	69
20. The Rainbow	91
21. Experimenting with Color	92

	Page
22. A Color Study	93
23. A Color Study	94
24. The Finder	95
25. Color Used to Express Warmth	96
26. Color Used to Express Delicacy	96
27. Color Used to Express Tranquility	98
28. Color Used to Camouflage	99
29. Study of Selected Paintings	100
30. Design from Scribbles	111
31. Abstraction	112
32. Visual Design Test	114

CHAPTER I

PURPOSE, METHODS AND SCOPE OF THIS PAPER

CHAPTER I

PURPOSE, METHODS AND SCOPE OF THIS PAPER

Problem and Methods

It is the purpose of this service paper to present a vitalized course of study in Art for the tenth grade - to present a sequence of topics and to show by means of unit organization how audiovisual aids may be used, to enrich classroom activity. The outline, intended to serve as a guide, was prepared to provide a varied, flexible program, built around pupil interests and needs. This study has been made to provide each tenth grader with the opportunity of working with a variety of media for creative expression.

In preparation, the writer read current literature in the field of art, studied courses of study from various school systems in our country and abroad, conferred with leaders in the field at the Art Conventions, visited schools and museums especially in Philadelphia, New York and Washington, D. C., and took special art courses at Harvard with Dr. Landis, now State Director of Art at Concord, New Hampshire. Textbooks, Eastern Art Association Bulletins and research articles were read to get a broad view of the objectives of art education, a knowledge of the current trends and a more thorough understanding of the units included in the outline.

CHAPTER I

THE HISTORY OF THE

REIGN OF

CHARLES THE FIRST

IN THE YEAR 1625

THE FIRST PART

OF THE REIGN

OF CHARLES THE FIRST

IN THE YEAR 1625

THE SECOND PART

OF THE REIGN

OF CHARLES THE FIRST

IN THE YEAR 1625

THE THIRD PART

OF THE REIGN

OF CHARLES THE FIRST

IN THE YEAR 1625

THE FOURTH PART

OF THE REIGN

OF CHARLES THE FIRST

IN THE YEAR 1625

Evaluation of art experiences is measured by the effect of the art experience on the individual and not on the excellence of the finished product.

The art activities were planned to contribute to the preparation of all pupils as consumers of art in daily living, and also to their development as producers of art according to their ability. The unit method of teaching is planned throughout the course.^{1/}

Classroom use of audiovisual aids is comparatively new and there is need of organized visual material to be used in the teaching of art.

Using, as a guide, the list of audiovisual aids for art teachers given by Edith Chase, ^{2/} the writer has compiled a new reference list bringing it up to date.

It is hoped that this study will prove useful to promote interest in a vitalized course of study in art for grade ten.

THE GENERAL OBJECTIVES OF SECONDARY SCHOOL ART

Before the war, people showed little enthusiasm for art as a constant subject in the secondary school program. However, now there is a general agreement as to the value of art

^{1/} Roy O. Billett, Fundamentals of Secondary School Teaching, Boston, Houghton, Mifflin Company, 1940.

^{2/} Edith S. Chase, Service Paper. Course in Art for Grade Nine. Boston University, 1946.

education and a general art course has been made constant for students through grade nine in many schools. Some have carried a general art course to grade ten as a constant subject. All art instruction is based on experience. Art educators are looking forward to the day that a general art course will be constant through grade twelve - and as a result art will make a real contribution to education.

The goals of the new art education differ greatly from the old traditional methods where art was not for each individual but where the concern was with the gifted students, and the emphasis was on the excellence of the product made.

In the old method, the ideas of the teacher were imposed upon the student, and adult standards were used in evaluating the work. Any creative work was suppressed. Students learned to draw in a prescribed manner. They imitated old masters and artists of the times. Originality came last or not at all. Skill, technique and realistic appearance of the finished drawing were considered most important. The individual as such, was over-looked.

This type of formal teaching is still found in some schools but the trend in the new art education is to provide training for all, training that will stir the imagination, to develop in the individual, the powers to visualize, to plan and to create. The art program is now planned to meet the needs of the individual. The present aim of art educa-

tion is to promote art as a way of life, which provides for pupils' social and individual aesthetic experience and growth.^{3/}

Dr. Landis, in one of her lectures gave the following aims of the new art education:

- 1.- "To develop the creative ability in all individuals.
- 2.- To develop powers of observation and visual judgment.
- 3.- To develop the capacity for appreciation through seeing and doing.
- 4.- To discover, conserve and guide the talented.
- 5.- To provide for the development of socially desirable habits and good citizenship."

^{3/} Leon L. Winslow, Encyclopedia of Modern Education, Harry N. Rivlin, Editor, The Philosophical Library of New York, 1943, p. 54.

CHAPTER II

GENERAL ART COURSE FOR GRADE TEN

CHAPTER II

GENERAL ART COURSE FOR GRADE TEN

It is hoped that the outline which follows will help to enrich tenth grade instruction in art.

The outline is based on a democratic philosophy of art education that is dynamic and continuous; that emphasizes the development of the individual; that provides opportunities for students to engage in a meaningful, enjoyable, creative and informational experiences and that concerns itself with the continued growth of the individual.

Creative art is given an important place in the outline believing that everyone has a certain amount of creative ability which can be developed.

The outline is planned to maintain an equitable relationship between drawing and painting, and modeling and craft work - between informational experiences and activities - between the art product and art appreciation. All types of visual aids are employed.

It is only recently that it has been generally accepted that an appreciation of art is as appropriate for the engineer, the manufacturer and the salesman as it is for the painter, the sculptor, and the architect. The pupil is given a personal awareness of the importance of art in his life. He

finds professional skill is not necessary for the enjoyment of art.

The unit method of teaching art provides experiences with information and activity which contribute to the all-round development of the individual. Just enough treatment and technical information is included to satisfy the needs of the student.

This general course in art for the tenth grade should be constant in the program of all pupils. It should consist of one ninety minute period or two forty-five minute periods, a week. However, there is an advantage to the longer working period of ninety minutes.

The activities should be made worthwhile, not only to the student or students engaged in them, but also to the rest of the class - through exhibits, via bulletin boards or through other forms of visual or auditory aids or oral report or debate. 1/

Certain core materials for common needs were selected and organized. The term core activity is applied to that part of the unit assignment in which it is expected that most pupils - perhaps all pupils - will engage directly at some time, in some way, and to some extent. An element, of choice, is intended, however, even in these core activities, if no more

I/ Roy O. Billett, Op. cit., P. 25.

THE UNIVERSITY OF CHICAGO

PHILOSOPHY DEPARTMENT

1100 EAST 58TH STREET

CHICAGO, ILLINOIS 60637

TEL: 773-936-5000

FAX: 773-936-5001

WWW.CHICAGOEDU.EDU

CHICAGO, ILLINOIS 60637

CHICAGO, ILLINOIS 60637

CHICAGO, ILLINOIS 60637

CHICAGO, ILLINOIS 60637

CHICAGO, ILLINOIS 60637

CHICAGO, ILLINOIS 60637

CHICAGO, ILLINOIS 60637

CHICAGO, ILLINOIS 60637

CHICAGO, ILLINOIS 60637

CHICAGO, ILLINOIS 60637

CHICAGO, ILLINOIS 60637

than choice as to how or when or where a given task may be performed. Because practically all pupils will be concerned with practically all of these core activities, they are reproduced on mimeographed or otherwise duplicated study and activity guides of which each pupil receives a copy.^{2/}

Other optional related activities were planned to provide for the different needs and interests of the students. Although these activities are optional, if the pupil selects an optional related activity, he is expected to select it with the advice and approval of the teacher, and to pursue it under the guidance of the teacher.^{3/}

In every case, the teacher must start at the level on which the class can think, and work coöperatively and then move to higher levels as the group grows and is able to assume greater responsibility.

A VITALIZED COURSE OF STUDY IN ART FOR GRADE TEN (TENTATIVE PROGRAM)

1. Orientation to the Art Program
 - a. Pupil inventory file
 - b. Visual design test
 - c. Classroom Organization
 - d. Care of Materials

^{2/} Roy O. Billett, op. cit., p. 507.

^{3/} Ibid., p. 508.

THE UNIVERSITY OF CHICAGO
DEPARTMENT OF CHEMISTRY
1950

TO THE HONORABLE SENATE
OF THE UNIVERSITY OF CHICAGO
FOR THE DEGREE OF DOCTOR OF PHILOSOPHY
IN CHEMISTRY

BY
JAMES H. HARRIS
B.S. 1946
M.S. 1948
Ph.D. 1950
DISSERTATION
SUBMITTED TO THE FACULTY
IN CANDIDACY FOR THE DEGREE
OF DOCTOR OF PHILOSOPHY
DEPARTMENT OF CHEMISTRY
UNIVERSITY OF CHICAGO
1950

THE UNIVERSITY OF CHICAGO
LIBRARY
540 EAST 58TH STREET
CHICAGO, ILL. 60637
U. of C. Press
1950

2. Art as a vocation or avocation

- a. Vocational Opportunities
- b. Guide to Reference Material
- c. Suggested Trips
- d. Speakers - authorities in their fields

3. The Magic of Color

- a. Motivation - The beauty of color
- b. Color knowledge thru experiments

Warm and cool colors

Mixing colors

Neutralizing a color

Color harmonies

Color symbolism

Painting techniques

- c. Design introduced with color

Abstraction in chalk to music

Abstraction using cut paper

Scribbling to music

- d. Use of color in our daily lives

Color in dress

Color in the home

4. Design

- a. The elements of design ^{4/}
- Line

^{4/} Maitland, Graves, Op. Cit., Part One, two and Three

Direction

Shape

Proportion

Texture

Value

Color

b. The principles of design 5/

Harmony

Gradation

Contrast

Unity

c. Analysis of the design elements

Line

Direction

Proportion

Value

Color

Design in all fields of art.

a. Painting and sketching

b. Our Architectural Inheritance

c. Sculpture

d. Industrial Art

e. Commercial Art

f. Applied to Life Situations

Interior decorating

Flower Arrangement

Costume Design

Theater art

Stage design

Scenery

Lighting

Make-up

Marionettes

5. Sketching - composition

a. From pose - From memory

b. Flowers, animals and birds

c. Out of doors - Imaginatively

d. Still life

6. Applied Art

a. Ceramics

b. Leather work

c. Shell-craft

d. Model making

e. Stenciling

f. Block-printing

g. Carving

h. Silk Screen

i. Sign painting

6. Applied Art - continued

j. Finger Painting

k. Stage Lighting

l. Scenery

m. Theatrical Make-up

n. Weaving

o. Metal work

7. Audiovisual Aids

8. Bibliography

CHAPTER 1

1.1 Introduction

1.2 The Problem

1.3 The Solution

1.4 The Algorithm

1.5 The Implementation

1.6 The Results

1.7 The Conclusion

1.8 The Appendix

CHAPTER III

ORIENTATION TO THE ART PROGRAM

CHAPTER III

ORIENTATION TO THE ART PROGRAM

The art room should be a work shop and each student of art should make his contribution according to his ability. It is up to the art teacher to organize classroom procedure to evoke the finest expression and effort. In order to bring out creative expression, there must be a friendly relationship based on understanding, between the teacher and the student. She must know her students - their interests and their abilities. She must encourage them to work for feeling in their drawings, by building the right class-room spirit - where each student's work is respected and appreciated, where adventures are enjoyed and where students learn through successful experiences.

In order to create there must be an urge from within. The teacher must keep this spark to create, fired with ideas, - ideas which are of interest to the student. She must provide a variety of media, a variety of experiences, in order to reach all individuals, - because different individuals respond to different kinds of material.

Knowing her students, she must train them to see with meaning, to be self-reliant in checking their work with reality whenever possible. She must always stimulate student thinking but not do it for him.

The idea is to learn by doing and to enjoy the experience. Drawing correctly is not of great concern. To express an idea is much more important. The teacher should always emphasize the idea to make your drawing your own way. No copying should ever be used. The student should be made to feel that everyone, to a varying degree, has the ability to create and appreciate beauty. It is up to the individual to see, to feel, and to express that feeling in his own way.

The art teacher should keep away from set rules or formulas. A technique is taught only as a means of helping the student express himself. She should give help but only when the student feels the need. However, a few generalizations may help to encourage art expression and to provide a basis for evaluation, as fill the space, and tuck things in behind, to give depth and interest to your picture. Art teachers should train students to visualize before they start to work and make sure they have rich experiences to express.

The art period should be one of continuous self expression and experiences which make the students more sensitive to their surroundings. It should lead to worth-while hobbies and better use of leisure time.

In order to know the students, the art teacher should gather comprehensive information about each pupil. It should include information which tends to distinguish him from other individuals, his aptitudes, his interests, his abilities, his

achievements, his background, problems, and special talents and significant experiences. 1/ She should study their individual problems and needs in order to plan individualized instruction consonant with their abilities, aptitudes and needs. This personal interest inventory should be kept on file in the art room. Of great importance is to locate the physically handicapped people and place them in proper seating. Some have a hearing loss or poor vision. Crippled individuals should sit near exits in case of fire - but most of all the teacher should make everyone feel welcome in the group. She should win their confidence.

The following is a sample personal interest inventory.

- | | |
|--------------------------------------|--------------|
| 1. Name | |
| 2. Home Room | 3. Division |
| 4. Address | 5. Telephone |
| 6. Mother's Name | |
| Employed ? | Where? |
| 7. Father's Name | |
| Employed ? | Where? |
| 8. Do you work? | Where? |
| Type of work? | |
| 9. Past employment - where? | |
| Type of work | |
| 10. Hobbies or Interests | |
| 11. Out of school activities? | |
| 12. Do you plan to go to Art School? | |
| 13. After High School - What? | |

Prentice Hall Inc., New York, 1947, p. 11.

1/ Clifford Erickson, A Basic Text for Guidance Workers,

14. Any Special Talent?

15. Check the activities you like or think you would like to try.

Stenciling	window display	posters
Block printing	costume design	copper work
Pen and ink	sign painting	shell craft
Crayon	spatter work	weaving
Charcoal	wood carving	stage lighting
Pastels	pencil sketching	interior decorating
Oil painting	water color	pose drawing
clay	puppetry	silk screen
finger painting	design	models
stage craft	casting	leather work
cartoons	draw animals	draw flowers

To help determine the art ability of a student, give a Visual Design Test. 2/

This Visual Design Test forms a part of the entrance examination of the school of the Boston Museum of Fine Arts. Supervisors of vocational guidance also find the test useful in determining art aptitude.

Pictures or illustrations containing realistic subject matter have not been used in this Test because they tend to suggest associated ideas and prejudices. Therefore, in order to ensure as far as possible a purely visual reaction, the designs have been made abstract. This reduces the chance

2/ Maitland, Graves, op. cit., pp. 40 - 41.

15

15

15

15

15

15

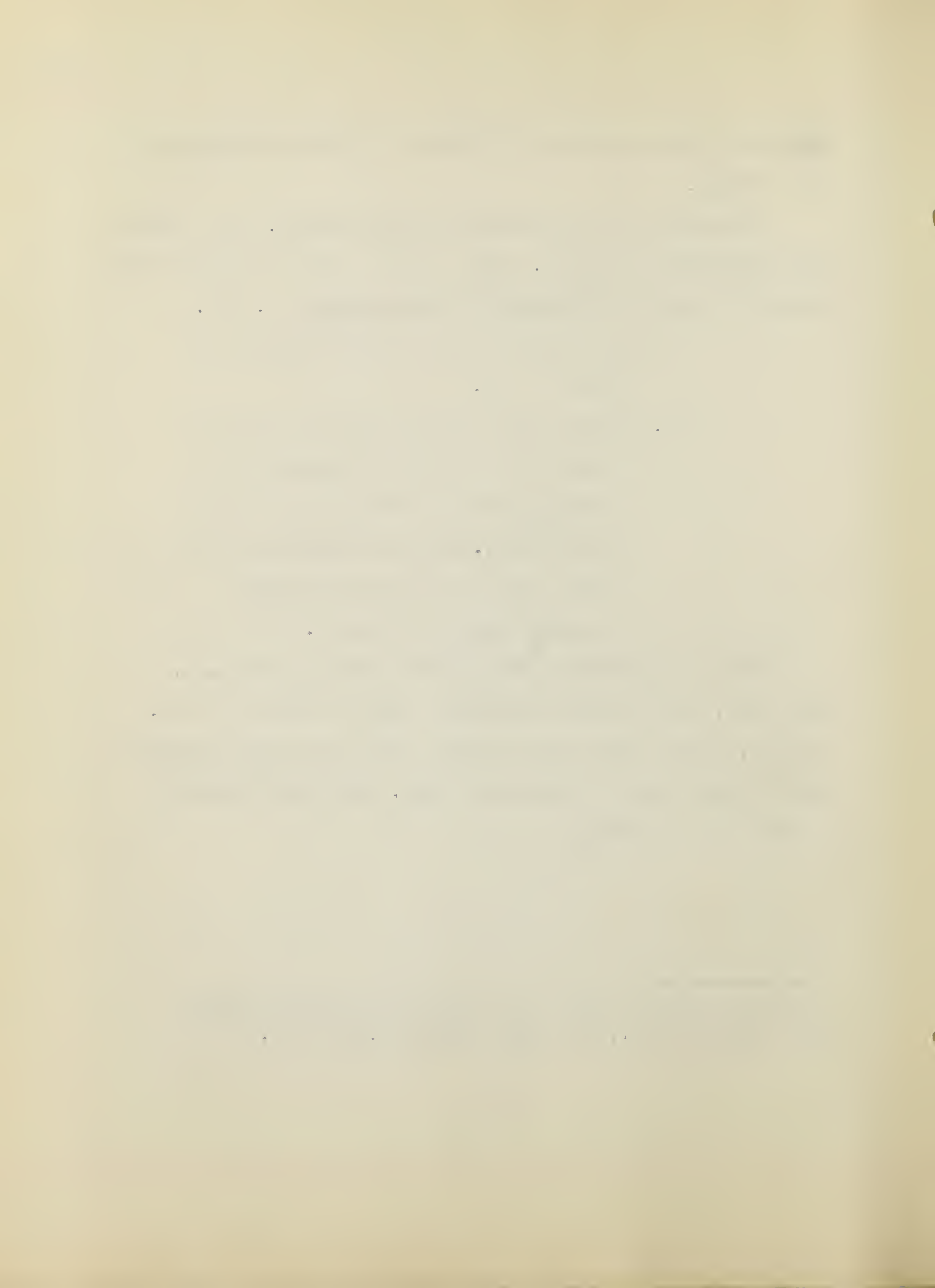
that the subject will be influenced by factors foreign to pure design.

Directions: On each chart are two designs. Each design is designated by letters. These letters have no significance except to identify the designs. See Appendix, p. 113.

1. On a sheet of paper write the numbers from 1 - 20.
2. On each chart compare the two designs and decide the one you consider the better, that is, the one that appeals to you more. On your numbered paper, write the letters of this design opposite its chart number. ^{3/}

There is much to be done in the line of art tests. Most used, are the Meier Seashore, and the McAdory tests. However, until better tests appear, the art teacher should use the work samples from day to day. These are adequate to guide her teaching.

^{3/} Maitland Graves, The Art of Color and Design, McGraw Book Company, Inc., New York, 1941, pp. 41 - 48.



CARE OF MATERIALS.

Care of materials. -- In an art room, the care of materials is most important. Many are expensive and most of them need constant care to keep them in good working order. The responsibility of each student must be made clear. If students understand just what these responsibilities are and if the class is organized with students in charge of the materials the care of equipment can be handled with a minimum of work.

With such a variety of materials to care for, there are plenty of jobs for everyone. At the first meeting, list the jobs, and as far as possible let the students choose their tasks. Stress the fact that the care of the materials and the appearance of the room is up to them. It has proven a good working plan, to have the students vote for two people to supervise the others, usually a boy and a girl. Occasionally, a student shirks his share of cleaning-up but if the right spirit of coöperation has been instilled in the group, the student will measure up rather than face the disapproval of his classmates.

SUGGESTIONS FOR INDIVIDUAL RESPONSIBILITIES:

1. Care of:Pencil Sharpener
2. Watercolors
3. Tempera Paints
4. Jars for water
5. Compasses
6. Rulers
7. Brushes
8. Charcoal
9. Chalk
10. Colored pencils
11. T-Squares
12. Clay bin
13. Plastecine
14. Erasers - numbered
15. X - Acto knives
16. Block print tools
17. Sink
18. Paper Supplies
19. Pencils - numbered
20. Carboard mounts
21. Ink
22. Sweepers
23. Blackboards
24. Bulletin Boards

1. The first part of the paper

•

2. The second part of the paper

•

3. The third part of the paper

•

4. The fourth part of the paper

•

5. The fifth part of the paper

•

6. The sixth part of the paper

•

7. The seventh part of the paper

•

8. The eighth part of the paper

•

9. The ninth part of the paper

•

10. The tenth part of the paper

•

11. The eleventh part of the paper

•

12. The twelfth part of the paper

•

13. The thirteenth part of the paper

•

14. The fourteenth part of the paper

•

15. The fifteenth part of the paper

•

16. The sixteenth part of the paper

•

17. The seventeenth part of the paper

•

18. The eighteenth part of the paper

•

19. The nineteenth part of the paper

•

20. The twentieth part of the paper

•

21. The twenty-first part of the paper

•

22. The twenty-second part of the paper

•

23. The twenty-third part of the paper

•

24. The twenty-fourth part of the paper

•

25. The twenty-fifth part of the paper

•

CLASSROOM ORGANIZATION

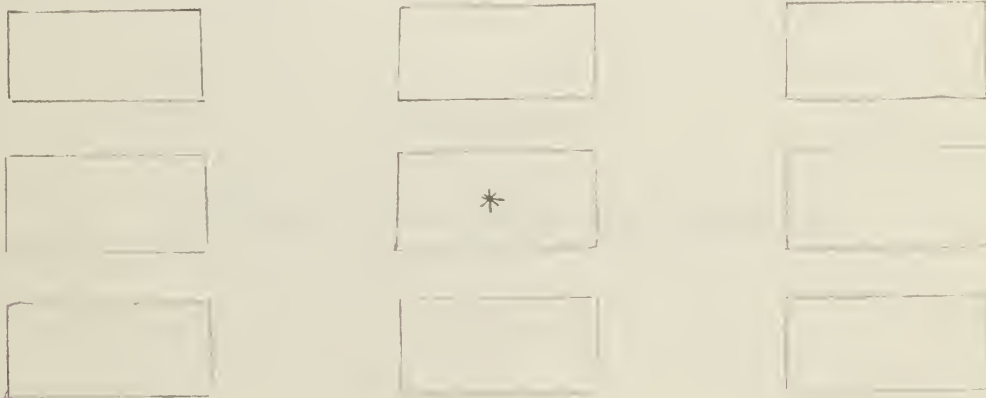
A plan used in many secondary schools liked by both teachers and students, is that of numbering each desk. Each student is assigned a number and keeps it all year. All the materials are numbered and each student is responsible for using only his own number. When materials are checked at the end of the period, the missing numbers are easily found.

An easy way to handle pencils is to stand them in a wooden block with holes bored to hold them. Each hole has its number and missing pencils can be seen at a glance. This also works with compasses.

An easy way to keep track of scissors is to pound brads into a wooden rack - a brad for each handle of the scissors. Number the scissors and their respective spaces on the rack. Sometimes the side wall of a supply closet makes an excellent place to hang the scissors, providing it is accessible to the students.

All materials should be accessible, and locked-up at night. Unless the whole class needs the material the students should be free to wait on themselves. It is the student's responsibility to return the material in good condition five minutes before the bell in order that students who have charge of materials may have time to check them.

When the entire group needs the same materials, it has proven helpful to have monitors give out the materials. By using one desk in a group as a table, the materials are more readily available. For example in a painting lesson, one desk in the center of a group of eight may be used to advantage to hold a pitcher of water, and another empty pitcher where the dirty paint water may be emptied. In this way the students around that desk may wait on themselves without walking across the room disturbing others.



* = Desk for supplies to serve the group.

CHAPTER IV

ART AS A VOCATION OR AN AVOCATION

CHAPTER IV

ART AS A VOCATION OR AN AVOCATION

The art teacher occupies a strategic position in the guidance program through the informal contacts with pupils. While the art teacher is not assigned definite time or responsibility for counseling, she is frequently called upon for assistance. As every teacher should be an expert in his field, so the art teacher, should be able to answer questions about art training for vocations. She should not only provide guidance literature in the field of art but it should be made attractive and accessible to the students. The art teacher should be familiar with the material in the guidance literature in order to give adequate assistance to pupils in making selections to fit their individual needs. Art school candidates need to study art schools and their requirements.

Pupils must be made and kept aware of the tremendous field of art which surrounds and touches them, for it is in this field many of them will ultimately find their life's work. They should be made acquainted with the educational and training requirements, with opportunities, advantages and disadvantages afforded by art, as a profession. ^{1/}

^{1/}Art Course of Study - Published by the City of Baltimore, Department of Education, 1945, pp. 147 - 157.

Students should be made to see the broader significance of art and its place in everyday living. It is now recognized by art educators, that vocational implications of art teaching are important for all.

Having artists in various fields visit and talk to the art groups has proved valuable. Visits to outside agencies such as museums, craftsmen at work in their studios, a florist shop, watching flowers being arranged in bouquets or corsages always appeal to the students.

The use of visual aids is no longer a fad. Objects, pictures, motion pictures and film strips, especially those in color, have an important place in the teaching of art, as a vocation or an avocation. There are several excellent films, among them are: How Stained Glass Windows are Made, Clay to Bronze, Decorative Metal Work, Linoleum Block Printing, Marionettes, Broad Stroke Drawing and Finger Painting, 2/

Vocational Opportunities 3/

- Air-brush operator
- Architects
- Art
 - Teachers
 - Supervisors
- Cartoonists
 - Political
 - Comic
 - Motion picture
- Carvers
 - Stone - Architectural
 - Stone - Monumental
 - Wood
- Colorists
 - Photographs
 - Lantern slides
- Decorators
 - Glass
 - Etched
 - Cut
 - Interior
 - Mural
 - Porcelain
 - Pottery
 - Tile
- Designers
 - Architectural
 - Automobile
 - Bookplate
 - Book Covers and Jackets
 - Ceramic
 - Commercial
 - Container
 - Textile
 - Cotton prints
 - Woolen prints
 - Furniture
 - Garden Furniture
 - Wood
 - Iron
 - Cement
 - Glassware
 - Fashions
 - Mens
 - Womens

3/ Art Course of Study, Baltimore, op. cit., pp. 148 - 155.

Designers, continued

Hardware

Jewelry

Lace

Lighting fixtures

Lettering

Machine

Millinery

Motion-picture sets and properties

Pageant

Poster

Show-card

Rugs and carpets

Sheet music covers

Stained-glass windows

Tapestry

Theatrical stage sets,
costumes

Tile

Toilet articles

Wallpaper

Window display

Wrought iron

Draughtsmen

Anatomical

Architectural

Biological

Botanical

Conchological

Entomological

Pathological

Engravers

Commercial

Jewelry

Map

Mezzotint

Steel

Wood

Etchers

Decorative metal

Decorative glass

Glass Blowers

Illustrators

Agricultural

Book

Magazine

Newspaper

- Letterers
 - Show-card
 - Motion- picture title
 - Illuminated letterers
- Lithographers
- Model makers
 - Anatomical
 - Biological
 - Historical
- Mosaic workers
- Motion-picture art directors
- Museum
 - Background painters
 - Curators
 - Model makers
 - Taxidermists
- Painters
 - Landscape
 - Mural
 - Portrait
 - Science
 - Sign
- Photographers
 - Portrait
 - Motion picture
 - Photo-engravers
 - Photo-retouchers
- Picture dealers
 - Restorers
- Sculptors
- Silversmiths
- Stage-lighting effects
- Toy makers
- Weavers

Trades and Occupations in which art training fills an important place.

- Biological research workers
- Directors
 - Motion picture
 - Museum
- Dyers
- Floral Decorators
- Mechanical draughtsmen
- Tile setters
- Paint mixers

Salesmen
 Clothing
 Engraving
 Hardware
 Jewelry
 Lighting fixtures
 Memorials
 Millinery
 Paints
 Show Case
 Tile setters
 Textiles
 printed rugs
 tapestries

(Everyone, both for the best good of society and for his own happiness should be encouraged to find his optimal level.)

One's intelligence is an important factor in determining what occupational level is suitable for him. Special aptitudes and interests are significant factors in connection with his choice of an occupational group and often a specific occupation at that level.

Vocational guidance is neither giving advice nor telling the counseled individual what occupational work he should follow. The individual is left to make his own decisions. ^{4/} The need of assistance in choosing occupations increases year by year with the growing complexity of industry. ^{5/}

^{4/} Leonard Koos and Grayson Kefauver, Guidance in Secondary Schools, The Macmillan Company, N. Y. 1932, p. 10.

^{5/} George E. Myers, Principles and Techniques of Vocational Guidance, McGraw Hill Book Company, Inc., New York, 1941, p. 24.

Jan 21 1880

Dear Sir


I have the honor to acknowledge the receipt of your letter of the 19th inst. in relation to the above named matter.

The same has been forwarded to the proper authorities for their consideration.

I am, Sir, very respectfully,
Yours,
Very truly,
J. H. [Name]

A SAMPLE LAY-OUT FOR INFORMATIONAL GUIDANCE

ART	
TRAINING	QUALIFICATIONS
PROSPECTS	OPPORTUNITIES
SALARIES	FOR DETAILS See your Counselor
Adv. and Disadv.	





OCCUPATIONS

Hospitals employ medical artists who sketch operations while they are in progress, and then later make detailed drawings of the whole thing, also included in the vast field of art are interior decoration, photography, cartoon drawing industrial designers, fashion designers, window display, and the like.

Art dealers, auctioneers, appraisers, and restorers must have a broad interest and a fund of information about the entire field. Curators and art agents may also be included in this particular group.

QUALIFICATIONS

One of the foremost qualifications necessary to the artist is talent and genuine inborn ability. He must have a good imagination and creative ability. He must possess a feeling for color and color harmony. The various specializations of art such as commercial art, interior decorating, and cartoonists all require special qualifications. Above all, though, color and a good imagination head the list. Each field within art demands special skills, special talents, and special training.

TRAINING

The future artist must have proper training which will develop his natural gifts. The best places to obtain this

Introduction

The purpose of this study is to investigate the effects of the proposed system on the performance of the system. The study is divided into two main parts: a theoretical analysis and an experimental evaluation. The theoretical analysis is based on the principles of the system and the results of previous studies. The experimental evaluation is based on the results of a series of experiments conducted on a real system.

The results of the theoretical analysis show that the proposed system is capable of improving the performance of the system. The results of the experimental evaluation show that the proposed system is capable of improving the performance of the system in a real environment.

Methodology

The methodology of this study is based on the principles of the system and the results of previous studies. The methodology is divided into two main parts: a theoretical analysis and an experimental evaluation. The theoretical analysis is based on the principles of the system and the results of previous studies. The experimental evaluation is based on the results of a series of experiments conducted on a real system.

Results

The results of the theoretical analysis show that the proposed system is capable of improving the performance of the system. The results of the experimental evaluation show that the proposed system is capable of improving the performance of the system in a real environment.

training are usually private art schools, or in the art department, of a good university. Here the individual studies the fundamentals of form, color, perspective, composition, creative design, drawing, lettering, costume art, and so forth. If the art student lives away from home, this art education will cost him from \$600. to \$1000. a year. Each field demands special work and training.

OPPORTUNITIES

Opportunities are good in this field for those who possess genuine ability and who work hard. The commercial artist may free lance or secure a position with some firm. The expansion of the many fields of art means that the artist has a better chance than ever to enjoy the pleasures of artistic endeavor, and at the same time earn a decent wage. Of course, artists must seek employment in places where opportunity calls. Advertising agencies, publishing firms, factories, and so forth, list and offer the best opportunities. Larger cities should be the attraction for artists.

SALARIES

Teachers' salaries in this field will range from \$1200. to \$7500. depending on the grade level or college level. In art schools they may be paid by the hour and this ranges from

\$1.50 to \$5.00 per hour. Leading cartoonists also do very well. About 100 of them receive \$50,000. or better. Others have trouble supporting themselves. It is hardest to make a living at the Fine Arts. Commercial artists do much better. Industrial arts offer good salaries for top talent. Free lance artists depend on ability and contacts.

PROSPECTS

While it is always difficult to predict what will take place, the indications seem to point to a future with opportunity for the newcomer, provided he has a talent. Designers have a whole new field open since the termination of the war. The trend for illustrations in books and magazines opens up that field for the illustrator. There are now cartoons for education. There is an increase in the interest of photography. The boom in the building trades has increased the work of designers, mural painters, and sculptors and all the allied art fields.

1. The first part of the paper discusses the importance of maintaining accurate records of all transactions. This is essential for the proper management of the company's finances and for ensuring that all transactions are properly documented and audited.

2. The second part of the paper discusses the importance of maintaining accurate records of all transactions. This is essential for the proper management of the company's finances and for ensuring that all transactions are properly documented and audited.

3. The third part of the paper discusses the importance of maintaining accurate records of all transactions. This is essential for the proper management of the company's finances and for ensuring that all transactions are properly documented and audited.

4. The fourth part of the paper discusses the importance of maintaining accurate records of all transactions. This is essential for the proper management of the company's finances and for ensuring that all transactions are properly documented and audited.

5. The fifth part of the paper discusses the importance of maintaining accurate records of all transactions. This is essential for the proper management of the company's finances and for ensuring that all transactions are properly documented and audited.

CHAPTER V

UNIT ORGANIZATION OF THE TOPIC

THE MAGIC OF COLOR



CHAPTER V

THE MAGIC OF COLOR

1. Objective: To develop color sensitiveness, to increase color knowledge through experimentation, and harmonious use of color in daily living.



CHAPTER V - a

UNIT ORGANIZATION OF THE TOPIC: THE MAGIC OF COLOR.

General Statement of the Unit:^{1/}-- The ability to select and arrange pleasing and appropriate color combinations may be developed from a series of activities based on experiments with color. Pleasure in color is nearly universal. It not only makes things easy to see but color is psychological in its effect on human emotions. The greatest opportunity for students to apply a knowledge of the use of color may be found in personal dress, in the home, and in the school. There is enjoyment in creating with color.

Delimitation of the unit.^{2/}

1. An exploration of mixing colors using the three primary colors, red, yellow and blue resulting in the study of the six hues recognized in the spectrum; namely, red, orange, yellow, green, blue and violet.
2. Color seems to possess temperature; red, orange, and yellow seem warm; green, blue and violet seem cool.
3. Warm colors advance and give a sharp focus; cool colors recede and blur.

^{1/} Ray O. Billett, op. cit., p. 505.

^{2/} Ibid., p. 505.

The Unit Assignment.^{3/} Tentative time, four weeks.

A. Introductory activities.

1. Everyone should be able to select appropriate colors in his clothing and in his surroundings. Appreciation and enjoyment of color is peculiarly available to those who have no skill in pictorial expression.^{4/} Exhibit a variety of colors. Use textures of all kinds; fabrics, shells, metals, and glass.
2. Demonstrate a color - heat - wheel , projecting colored cellophane spinning around a large electric bulb.
3. Mixing colors. Hold up colored papers. Ask what they look like, red, yellow, or blue. Using these three colors mix red and yellow to get orange; mix yellow and blue to get green; mix red and blue to get purple, mix all three to get brown. Demonstrate different shades of orange, green, purple and brown by varying the mixture. Explain color complements and their use to gray a color. Mix the complements; red and green; yellow and purple; and blue and orange, watch the gray appear.

^{3/} Roy O. Billett, op. cit., p. 506.

^{4/} Walter Sargent, op. cit., p. 1.

4. Play with color. Experiment with color. Let one color run into another. Overlap colors. Apply another color over a dry one. Add lines or spots to a dry color - to a wet color. One color affects another. Colors do not exist by themselves but in relationship to other colors. Work for appreciation of color.

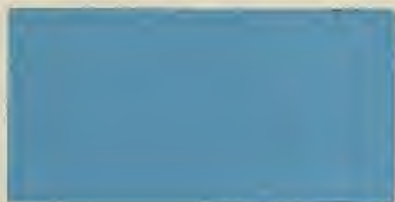
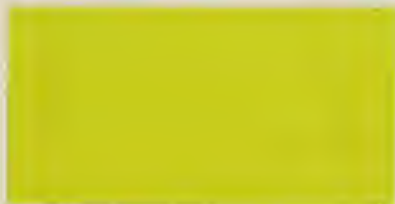
5. Give a test.

- a. Match colors to discover how well they understand mixing them. (After ample opportunity to play with colors).
- b. Paint the complementary or opposite colors of red; yellow, and blue.
- c. Mix any two complements to make gray - using five steps of gradation.



- d. Paint a warm color and its opposite.
- e. Paint a cool color and its opposite.

1. MATCH AND NAME THESE COLORS



6. Color may express a mood such as: gay, depressing, warm, cold, exciting, austere, sombre, cheerful. Collect pictures to illustrate each mood.
7. Black brightens bright colors and weakens weak colors. Paste a Bright color on a black background. Paste a Weak color on a black background. Compare the results.
8. Color creates optical illusions. Find a picture of a tall house and another of a small house. Trace the pictures or sketch them, and color the small house to make it look larger, and color the tall house to make it look shorter.
9. Certain colors contribute to the pleasure of eating. Find a picture to illustrate this.
 - a. Golden brown whets the appetite.
 - b. The color of tomatoes, carrots, and beets adds attractiveness to food arranged on a plate. 2/
10. The brilliance of a color is lessened through the addition of its complement. Illustrate this by pasting red, yellow, or blue paper against black and against its opposite color.
11. To neutralize or grey a color, add its complement. Add red to green, yellow to purple, or blue to orange. Use tempera paint or water color.

12. The relative carrying power of different color combinations vary. Black on yellow is listed first by "Le Courrier du Livre."^{6/} Complementary color combinations are poor. Illustrate.



^{6/} Walter Sargent, The Enjoyment and use of color, Charles Scribner's Sons, Boston, 1923, p. 59.

THE UNIVERSITY OF CHICAGO

PHYSICS DEPARTMENT



CHICAGO, ILL.

color





13. Make a Triadic Color Chart. Use only red, yellow, and blue, and mix the colors.



14. Color in dress should be selected in reference to the complexion, hair and eyes of the individual. Plan a school outfit with reference to your own complexion, hair and eyes.

15. Partly because of its direct emotional effect upon us and partly because of its associations with various experiences, each color has acquired a symbolism or mystic significance.^{7/}

Illustrate one of the color symbolisms.

- a. White:- White symbolizes light, triumph, innocence, joy. It was the emblem of supreme divine power, probably because of the whiteness of the sunlight and its triumph over darkness. Another association is the white flag signifying a truce or surrender. The sinister meaning of white is that of pallor and blankness, and the white gliding ghostliness of phantoms.
- b. Black:- Black typifies the powers of darkness. It stands for defilement and mourning. In its good sense, black signifies a solid basic or structural strength, and also a deep restful quiet.
- c. Yellow:- Yellow typifies light. In its sinister sense, yellow signifies meanness, treason, and deceit. The term "a yellow streak" is used in this sense.
- d. Red:- Red, the most emotion-compelling color, denotes love, valor, energy, fire and fervor. In its bad sense it typifies cruelty, wrath and sin.

^{7/} Maitland Graves, The Art of Color and Design, McGraw-Hill Book Company, Inc., New York, 1940, pp. 180-190.



- e. Blue:- Blue signifies truth and wisdom, divine eternity and human immortality. It is associated with the idea of constancy and loyalty. In its bad sense it signifies despondency.
- f. Purple:- Purple denotes imperial sovereignty and royal dignity. In its sinister sense it is an emblem of mourning, not as deep as black.
- g. Green:- Green signifies growth, life and hope. In its bad sense green typifies jealousy.

16. Color value and intensity may be described numerically as a fraction. $\frac{8}{10}$ Mix a blue of middle value, dark middle intensity. (B $\frac{5}{8}$)

- a. Intensity ranges from 1 - 10; pure color is 10 and is described in the denominator.
- b. Value ranges from 1 - 10; white is 10 and is described in the numerator.



17. Brilliant colors in large amounts cause fatigue after a period of time due to over-stimulation of the retina. Illustrate.

B. Core Activities.--^{9/}

1. Color should become a possession, something to enjoy and to use. Bring to class any colored photograph or reproduction that illustrates color in nature. Make a list of the colors used.
2. Definitions.- In order to describe any color adequately, we have to take account of three qualities: Illustrate them.

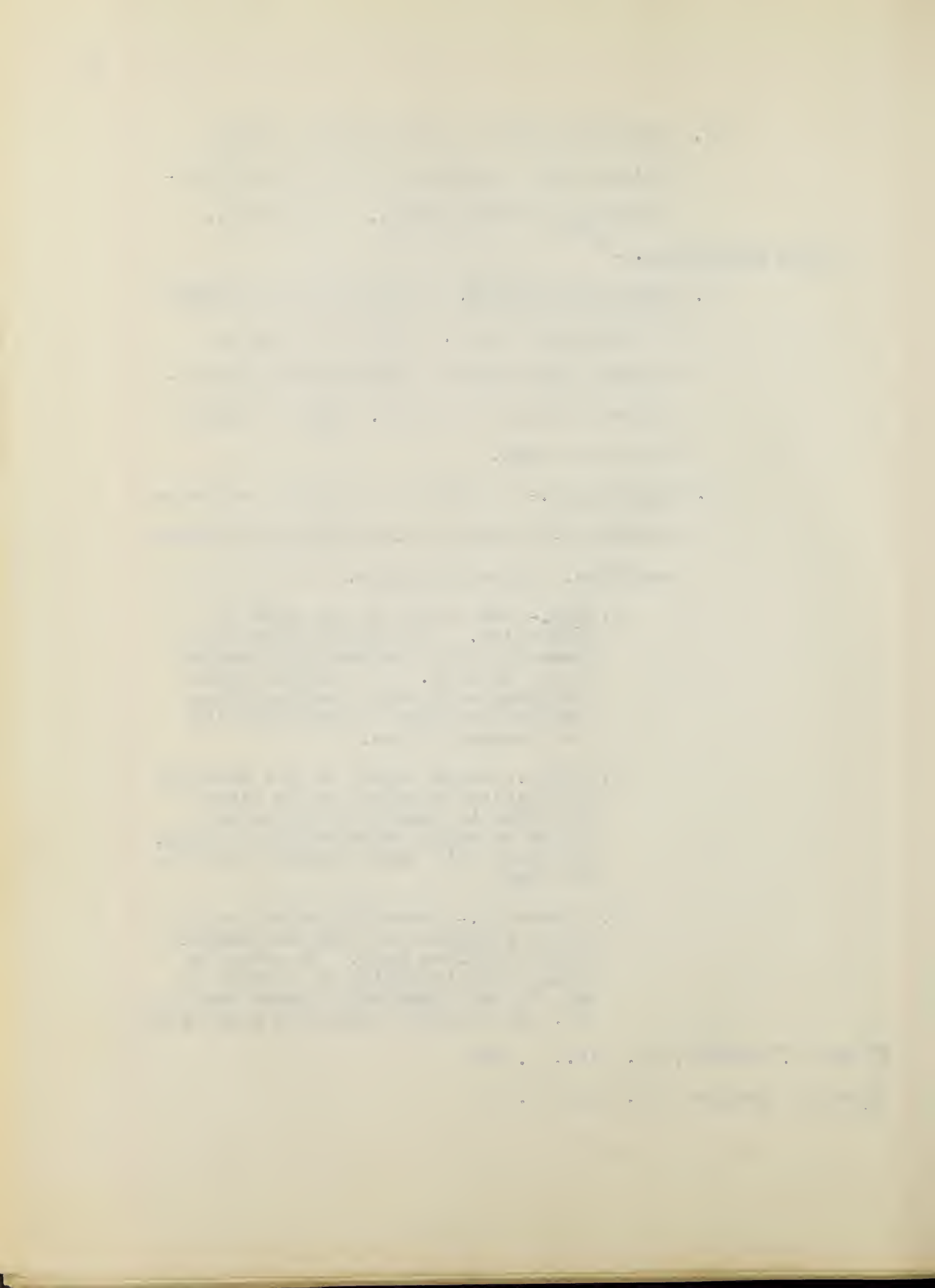
a. Hue.- Hue refers to the name of the color. In order to change the hue of a color we must mix another color with it. If a little green is mixed with blue, the resulting change from blue to greenish blue is a change in hue.

b. Value.- Value refers to the relation of a color to white and to black. In order to change the value of a color we mix it with white or black. We change its value without changing its hue.

c. Intensity.- Intensity refers to the color strength of a hue as compared to a colorless gray. In order to change the intensity of a color we mix it with something grayer than it is. We indicate intensity when we 10/

^{9/} Roy O. Billett, op. cit., p. 507.

^{10/} Walter Sargent, op. cit., p. 6.



(cont.) c. say a brilliant blue or a dull blue.

3. Make a color circle, with yellow at the top, violet at the bottom and the other hues arranged between them in their spectrum order - as in Figure 1. The radius of the outer circle, used as a measure, will go around the circumference just six times, and these points will locate the position of each of the six spectrum colors. These points indicate the centers and not the edges of the color areas. Between each two of these will come an intermediate hue. Color with crayon or paint or ^{11/}paste on colored papers.



^{11/} Walter Sargent, op. cit., p. 10.

4. Colors which are nearly complementary introduce the triads or three - color combinations. While each color has only one exact complementary, there are two hues which are nearly complementary to it, the hues that occur, one at each side of its complement. The red triangle in Fig. 1 ^{12/} illustrates this. If the triangle is revolved on the center of the circle, while the circumference remains stationery, the points of the triangle will indicate each hue of the spectrum and its two near-complementary complements. Using crayon or paint illustrate two other triad combinations.
5. Demonstrate white light refracted into the colors of the spectrum by a prism. Discuss the cause of colors. Light consists of waves of various lengths, vibrating with different degrees of rapidity. When these waves of light enter the eyes they produce the sensations of light and color. The most familiar example in nature of the breaking up

^{12/}Walter Sargent, op. cit., p. 179

cont.5. of white light into hues which compose it,
is the rainbow.

6. Make other demonstrations.

a. Make soap bubbles and watch the colors
in the film.

b. Press on a piece of orange peel in
water, and study the color in the
oily film.

7. Bring flowers to class. Have students
arrange them selecting suitable containers.
Discuss the different color combinations
made by different students. Evaluate them.

8. Demonstrate how to arrange a still-life
group. Stress working for a pleasing
color combination. Have students arrange
groups. Use an uneven number of flowers
as 3, 5, 7, and vary the length of the
stems.

9. Bring to class a textile or fabric sample
having a color pattern. Give a written or
oral report. Include the following points:

- a. How was the color used?
- b. Is one color brighter?
- c. How would you change the color
to improve it?
- d. How was the bright color used?

Create a plaid or an all-over pattern.
Add black or white and overlap or super-
impose one color over another. Work for
a variety of lines in the plaid.

10. Discuss color types in individuals. Use colored photographs or select members of the class representing the following color types:

- a. cool colored blonde
- b. warm-colored blonde
- c. warm-colored red head
- d. olive-skinned brunette
- e. blue-eyed brunette
- f. brown eyed brunette^{13/}

Study. - Becoming colors for the various types. An ideal way to determine becoming colors is to drape a color swatch over the shoulders of a model who has been selected to represent a certain type. The color swatches must be large enough to give an effect.

11. Show slides to illustrate how artists use colors to produce color effects. Look for small areas of bright colors, large areas of grey or light colors and a balance of warm and cool colors. If slides are not suitable or available use good colored reproductions projected on the screen by an opaque projector.

12. Some artists use color to express mood

- a. Renoir - warmth
- b. Rembrandt - mystery
- c. Degas - delicacy
- d. Monet - tranquility

13. Collect magazine advertisements with interesting color combinations. Label them

^{13/} Edith S. Chase, Service Paper, op. cit., p. 59.

cont. 13. according to color combinations.

14. Find examples of mood expressed by color.

Mount and label them.

- a. Joy
- b. Sadness
- c. Excitement
- d. Peace
- e. Warmth
- f. Coldness

15. Bring to class a black and white photograph of a house. Trace the photo and color it according to the color features emphasized in the work with color.

- a. Small houses look larger if painted a light color.
- b. Large houses appear smaller when painted gray, neutral or a dark color.
- c. Gingerbread houses are more attractive with trim and body of house painted in one color.
- d. A dark roof reduces the height of a tall house.
- e. A light roof seems to make a house look taller.

16. Plan a bedroom you would like. Make a small model of the room showing colors to be used. Balance a dominant warm or cool color harmony by adding accents of an opposite hue.

17. Design a lapel-pin using scraps of leather, yarn, burlap, and so forth.

THE UNIVERSITY OF CHICAGO
LIBRARY
1100 EAST 58TH STREET
CHICAGO, ILL. 60637
U.S.A.
TEL: (312) 937-1234
FAX: (312) 937-1234
WWW: WWW.CHICAGO.EDU
CHICAGO, ILL. 60637
U.S.A.
TEL: (312) 937-1234
FAX: (312) 937-1234
WWW: WWW.CHICAGO.EDU

C. Optional Related Activities. ^{14/}

1. Boys may make a color heat wheel to be used at a school dance.
2. Create a design for a stencil to be used on a scarf or wall-hanging.
3. Design an all-over pattern for wrapping paper.
4. Bring some object from home to repaint or re-decorate.
5. Plan Table-decorations for a special event, such as Easter, Christmas, a Birthday Party. Plan individual favors to use with them.
6. Plan a mural for the school library or cafeteria.
7. Sketch flowers brought to class and design a floral design for note paper, napkins, scarf, or luncheon set.
8. Design a stained-glass window.
9. Shell-craft. Design a pin or ear rings. Plan them for a certain person, using a warm or cool color harmony, according to her color type.

^{14/} Roy A. Billett, op. cit., p. 507.

CHAPTER VI

UNIT ORGANIZATION OF THE TOPIC DESIGN
IN ALL FIELDS OF ART.



CHAPTER VI

DESIGN IN ALL FIELDS OF ART

Objectives:

1. To build a basis for art judgment.
2. To develop the ability to apply art principles to life situations, including civic needs. ^{1/}
3. To develop creative thinking in terms of art concepts and to promote the habit of investigation before attempting a creative activity. ^{2/}
4. To develop color sensitiveness and an increasing knowledge of harmonious use of color in daily associations. ^{3/}

^{1/} Course of Study in Fine and Applied Arts for Junior High Schools, Cleveland, Ohio, 1943, p. 1.

^{2/} Tentative Course of Study in Art for Arkansas. Secondary Schools, Bulletin No. VIII, Little Rock, Arkansas, 1938, p.9.

^{3/} Ibid, p. 9.

THE HISTORY OF THE

1790

The first part of the history of the
country is divided into three periods.
The first period is the period of
the first settlement of the country.
The second period is the period of
the second settlement of the country.
The third period is the period of
the third settlement of the country.
The fourth period is the period of
the fourth settlement of the country.
The fifth period is the period of
the fifth settlement of the country.

The second part of the history of the
country is divided into three periods.
The first period is the period of
the first settlement of the country.
The second period is the period of
the second settlement of the country.
The third period is the period of
the third settlement of the country.

CHAPTER VI

UNIT ORGANIZATION OF THE TOPIC: DESIGN IN ALL FIELDS OF ART.

General Statement of the Unit. ^{4/} All art, Modern, Primitive, or Oriental, is built on a few simple fundamental principles of structure. These seven elements, line, direction, shape, proportion or measure, texture, value and color are the raw materials from which all designs are built. The principles of design are repetition, harmony, gradation, contrast and unity. A principle of design is a plan of organization that determines the way in which the elements must be combined to accomplish a particular effect. There are only three possible ways in which things may be combined. They may be identical (Repetition), they may be similar, Harmony, or totally different (Discord). These fundamental forms, repetition, harmony, contrast or discord and their combinations provide the basis of all art structure. ^{5/} This common basis is the key to understanding good design.

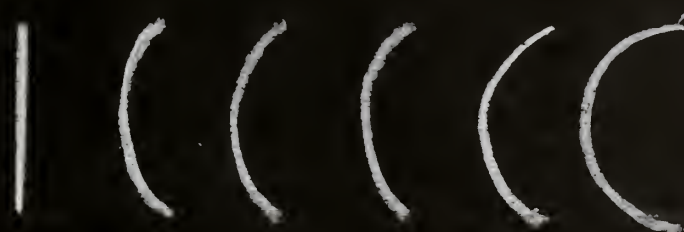
^{4/} Foy O. Billett, op. cit., p. 505.

^{5/} Maitland Graves, op. cit., p 7.

The Elements

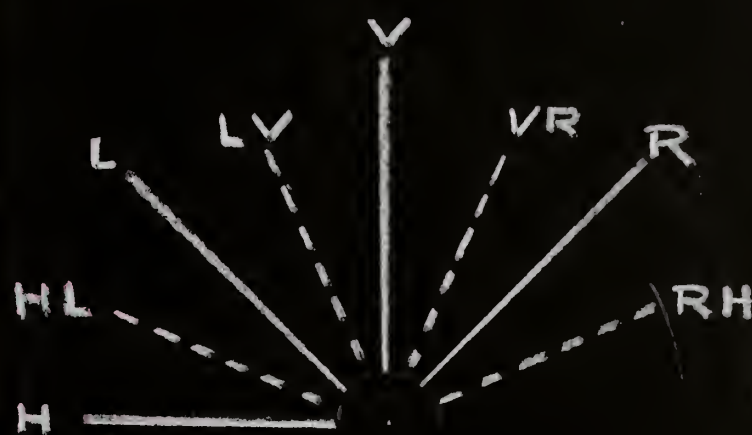
1. LINE

straight
curved



Adjacent lines such
as 1 and 2 or 5 and 6
are similar or harmonious.
1 and 6 are in contrast.

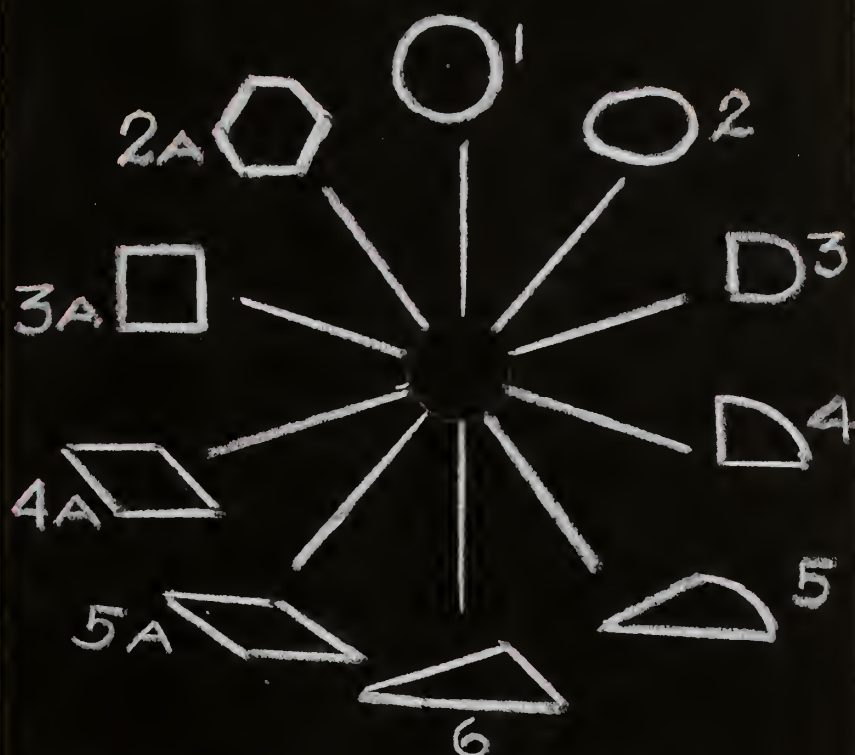
2. DIRECTION



Adjacent directions such as V and VR or H and HL are harmonious. H and V or LV and RH are complimentary.



3. SHAPE

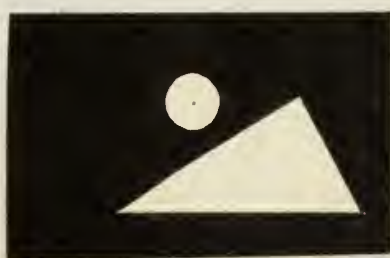
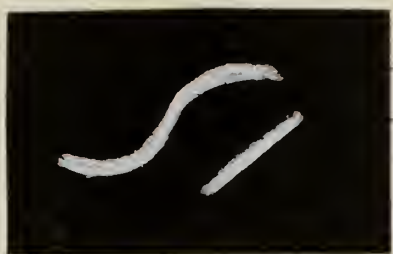


A series of lines of different directions defines a shape. 1 and 2 are similar. 1 and 6 are contrasting.

4. PROPORTION or MEASURE





CONTRAST





Repetition

Harmony



Discord









It provides a standard of comparison that makes possible a keener perception and a more intelligent appraisal of design. Along with the ability to select good design, students will acquire some skill in creating designs and applying the designs. ^{6/}

Delimitation of the unit. --- ^{7/}

1. Design is an arrangement or plan, a pattern.

DESIGN IN PAINTING

2. A good painting is a good design in line, dark and light arrangement, and in color.
3. Variation of construction lines of paintings as vertical, horizontal, vertical against horizontal, curved and angular, arouses different emotions.
 - a. Horizontal line composition gives the idea of calmness.
 - b. Vertical line compositions give a feeling of dignity.
 - c. Angular line compositions give a feeling of motion, of unrest. ^{8/}
4. Pyramid style of composition as in religious paintings.
 - a. Zig-zag or letter "S" style as in some landscapes.

^{6/} Roy A. Billett, op. cit., p. 558.

^{7/} Ibid, p. 505.

^{8/} Baltimore Course of Study in Art, op. cit., pp. 108 - 119.

5. Two-dimensional designs of some paintings as Gauguin's.
 - b. Three dimensional designs of some paintings as Cezanne's.
6. Outlining of objects by some artists to achieve their ideas of good design.
 - a. Distorting of objects or perspective to get balance and good design.

DESIGN IN ARCHITECTURE

7. Design in Architecture. Buildings must be beautiful in relationship of parts and in honest and skillful use of material.
8. A beautiful building is good in line, that is, good spacing and proportion, and also good arrangement in dark and light.
9. Things to consider in planning a building:
 - a. Purpose or use will determine height, number of floors, arrangement, of rooms, corridors, exits, heating, ^{9/} lighting, ventilating, and so forth.
 - b. Site or earth formation will influence plan.
 - c. Locality and climate must be considered.
 - d. Suitable materials must be selected.

^{9/} M. Rose Collins and Olive Riley, Art Appreciation for Junior and Senior High Schools, Harcourt, Brace and Company, New York, 1946, p. 107.

- e. Construction must be sound and honest. Materials should look like what they are and should not be dressed up to imitate something else.

- 10. Impressions of Egyptian buildings because of magnitude and simplicity in line and structure and fineness of proportion. 10/
- 11. Perfection of form and of restraint of Greek buildings, of which the Parthenon is an excellent example.
- 12. Romans used the arch, vault and dome. Their builders were engineers rather than architects. The Pantheon is a typical Roman temple.
- 13. Greek and Roman architecture is called Classical.
- 14. Byzantine architecture of rounded domes and arches from the East. The Mosque at St. Sophia and the Church of St. Marks at Venice are excellent examples of Byzantine architecture.
- 15. Development of Gothic architecture in northern countries of Europe.
 - a. The floor plan is that of the Latin cross.
 - b. Its chief characteristic is its height emphasized by pointed arches, steeples, towers and so forth.

- c. Used in building churches. Examples are St. Patrick's and St. John the Divine in New York.

16. Renaissance architecture returns to classical.

- a. Restraint in surface decorations. St. Peter's in Rome is an example, also the Boston Public Library.

17. Use of sculpture in high relief.

18. The two distinctly original contributions by the United States.

- a. The New England colonial dwelling house of long low lines and those of the south.
- b. The twentieth-century sky scraper, as the Empire State Building in New York.

DESIGN IN SCULPTURE

19. Design in Sculpture: Good sculpture as fine design.

20. Sculpture should convey the feeling of permanence, dignity and quiet beauty.

21. Influence of purpose upon sculpture.

- a. That for out of doors should be simple in contour and strong in silhouette, effective at a distance.
- b. Architectural sculpture should be adapted to architectural plan.

22. Influence of materials upon sculpture.

- a. Hard materials worked from outside with chisel and hammer should be simple.

- continued 22. b. Soft materials as clay where statue is built up, lend themselves, to a more delicate, intimate treatment.

DESIGN IN INDUSTRIAL ART II/

23. Design in industrial art is the making of something useful and beautiful for the community or the individual, from raw materials.
24. The primary mass should be either vertical or horizontal.
25. Material in object should be durable.
26. There should be beauty of proportion, outline and color in the object.
27. Structural design, contour enrichment, and surface enrichment should be considered in designing an object.
28. Relations of primary mass should be in ratio of 1-3, 3-4, 3-5, 5-8, and 7-10 not in common place ratios of 1 to 2.
29. If three divisions are used in a horizontal mass, accentuate the center division by making it larger.
30. If three divisions are used in a vertical mass, accentuate the center division by making it larger and the other two of equal size.

II/ Baltimore Course of Study in Art, op. cit., p. 286.

THE [illegible] OF [illegible]

BY [illegible]

IN [illegible]

AND [illegible]

OF [illegible]

THE [illegible]

OF [illegible]

AND [illegible]

OF [illegible]

AND [illegible]

OF [illegible]

AND [illegible]

OF [illegible]

AND [illegible]

31. Design in commercial art must be sincere.

- a. Posters
- b. Packaging
- c. window display

32. Designs should stress force and simplicity of arrangements as well as dominance, rhythm and balance.

THE UNIT ASSIGNMENT ^{12/} Tentative time allotment, four weeks, two periods a week.

A. Introductory demonstrations and discussions

- 1. Models of buildings
 - 2. Slides illustrating Our Architectural Inheritance
 - 3. Pictures
 - 4. Designs. Sound in nature - real flowers and plants brought to class for study.
 - 5. Designs in all fields of art
- Lectures
Class discussion

B. For individual study and investigation

- 1. Collect pictures of public buildings
Study them for good or poor design.
Mount and label.
- 2. Study, and trace or sketch, line structure of a well-known painting.
- 3. Find a picture to illustrate:
 - a. Horizontal lines
 - b. Vertical lines
 - c. Angular lines
 - d. A balance of all lines
- 4. Take a photograph and make four new compositions out of it.
 - a. Use a finder to locate compositions.

5. Build a model of a church or public building, old or new.
6. Design a church or public building.
7. Design a stained-glass window.
8. Make a collection of pictures - of churches - of homes, of public buildings.
9. Collect pictures of war memorials.
10. Using clay make a low relief of a historic ornament.
11. Design something useful and beautiful for the community or for yourself as a Recreation Hall, a tool chest, a spoon, a camping outfit, or a pencil case.
12. Bring to class pictures of industrial art products showing recent improvements.
13. Design wrapping papers.
14. Plan a window display.
15. Design a record album cover.

DESIGN FROM SCRIBBLES

Scribbling to Music. Everyone in the class should be encouraged to try this experiment, not marking results but for the fun and relaxation it gives. This activity develops an appreciation of rhythm of lines and areas and leads to creating all-over designs.

Directions:

1. Use math or manila paper 6" x 9".
2. Use pencil.
3. As the music is played, close eyes and scribble lightly all over the paper. Try to feel the rhythm of the music.
4. Open eyes after a minute or so, fill any spaces as needed. Then, look for designs in the scribbles.
5. Turn the paper as you work.
6. Fill in areas. Work for a variety of line direction and form.
7. Use a combination of vertical, horizontal, oblique and curved lines.
8. Make some areas big, others small.
9. Use one color, or as many as you wish.

If you have balanced your design, it will look right in any position. Squint at the design and evaluate your work.

1. Is one area too dominant?
2. Does the design "hold together"?
3. Is there variety?
4. Is there a center of interest?

CHAPTER VII
AUDIOVISUAL AIDS

CHAPTER VII

AUDIOVISUAL AIDS

The effective use of visual aids requires planning, making ready the materials and knowing the precise moments, the proper place and the most effective way to introduce them.

A visual aid is any picture, model, object, or device which provides concrete visual experience to the learner for the purpose of:

1. introducing, building up, enriching or clarifying abstract concepts.
2. developing desirable attitudes.
3. stimulating further activity on the part of the learner.^{1/}

The eye is of great importance in the art of learning.^{2/} Concrete materials offer learning experience and should be used whenever possible for the enrichment of classroom activity.^{3/}

^{1/} Charles F. Hobson, Charles Hoban, Jr. and Samuel B. Zisman, Visualizing the Curriculum, The Cordon Company, New York, New York, 1937, p. 20.

^{2/} Charles Graham, "Visual Instruction in the Teaching of Secondary Sciences", Science Education, 28;1, February, 1944, p. 25.

^{3/} Philip W. Cox and Forrest E. Long, Principles of Secondary Education, D. C. Heath and Company, Boston, 1932, p. 417.

REPORT

The following is a list of the names of the persons who have been elected to the office of the Board of Directors of the City of New York, for the year 1875. The names are arranged in alphabetical order, and are given in full, with the names of the wards to which they are attached.

- 1. *[Faint name]*, Ward 1.
- 2. *[Faint name]*, Ward 2.
- 3. *[Faint name]*, Ward 3.
- 4. *[Faint name]*, Ward 4.
- 5. *[Faint name]*, Ward 5.
- 6. *[Faint name]*, Ward 6.
- 7. *[Faint name]*, Ward 7.
- 8. *[Faint name]*, Ward 8.
- 9. *[Faint name]*, Ward 9.
- 10. *[Faint name]*, Ward 10.
- 11. *[Faint name]*, Ward 11.
- 12. *[Faint name]*, Ward 12.
- 13. *[Faint name]*, Ward 13.
- 14. *[Faint name]*, Ward 14.
- 15. *[Faint name]*, Ward 15.
- 16. *[Faint name]*, Ward 16.
- 17. *[Faint name]*, Ward 17.
- 18. *[Faint name]*, Ward 18.
- 19. *[Faint name]*, Ward 19.
- 20. *[Faint name]*, Ward 20.

The following is a list of the names of the persons who have been elected to the office of the Board of Directors of the City of New York, for the year 1875. The names are arranged in alphabetical order, and are given in full, with the names of the wards to which they are attached.

Cox and Long ^{4/} say that people have "greater ability to appreciate and assimilate experiences which they can see and examine visually than those experiences which they merely hear."

SUGGESTIONS FOR THE USE OF VISUAL AIDS IN ART INSTRUCTION

In using visual aids to objectify teaching, there are several factors the teacher should consider.

1. Using a film. In using a film, the teacher should preview it and make a note of the content and the points to be covered by the film. She should decide the best time to use the film, as an introduction, as a review or in between. The difficult words should be listed. As a study guide, a list of questions should be written on the board or given to each student.

After showing the film, there should be a class discussion of the questions. The film should be shown a second time to give students a chance to clarify any questions they may have. The students should be given the opportunity to take notes. Another class discussion should follow. The test on the material is given at a later date. The film

^{4/} Philip W. Cox and Forrest E. Long, op. cit., p. 417.

should stimulate ideas for future activities and lead to a desire to want to know more about the subject.

It is a good plan to keep a record of each film and evaluate its use. The information may be recorded on filing cards.

The following card is a sample.

Teacher	Subject	Grade
Film Title		
Distributor		
Silent	Sound	Reels
Color	Cost	Size
1. Type of Film?	Story _____	TEXT _____
2. Objectionable Qualities		
a. Advertising		d. Language
b. Propaganda	e. Condition of Film	
c. Conduct	f. Too difficult	
3. Interest		
a. Were the students interested in the film?		
b. Did it result in increasing the number of intelligent questions about the subject?		
4. Evaluation		

Some of the best teaching films have been made by classroom teachers who plan the film to meet the needs of their students.

No single communicative medium in the world's history has so universally influenced human behavior as has the motion picture.^{5/} While most of the films have been made to present facts, the greatest contribution of the film is in its inherent possibility to influence the development of attitudes, ideals, and emotions. The individual projects himself into the movie situation.

Motion pictures depict unobservable action which takes place:

1. too quickly
2. too slowly
3. too minutely
4. on too broad a scale
5. or invisible to the unaided human eye.^{6/}

There are several art films used to demonstrate a process or skill. These are listed in the Appendix.

2. Use of Slides: --- Many objectives of instruction do not necessitate the inclusion of motion and action in experience. The still picture gives ample time for study. Teachers are cautioned to select slides carefully and to avoid using too many. Slides should always be used for a definite purpose, not

^{5/} Charles F. Hoban, F. Hoban, Jr. and Samuel Zisman, *op. cit.*, p. 93.

^{6/} *Ibid*, p. 94.

to kill time. They may be used as previews, as a test, or to clarify an idea. Many teachers combine slides with oral compositions. However, no unnecessary slides ever should be shown. Their use should always be justified. ^{7/}

Art teachers who know how to take good photographs can make an excellent collection of illustrations and art material. Slides made of students' work can be kept on file. It is a good plan to set up any material you wish photographed, out of doors. Indoor exposures are more difficult. Choose a clear, bright day with no wind, to take photographs.

When evaluating slides, look for truth expressed in the slide, its photographic quality, how it relates to the curriculum and if there are objects for comparison of size, as a man, a tree, or some familiar object. The mechanical qualities should also be considered. Select slides free from scratches.

Slides have an advantage over filmstrips because slides may be shown separately.

Home made slides are excellent. Students or teacher may prepare material to supplement the text book. These are inexpensive and easy to make.

^{7/} Charles F. Hoban, Charles F. Hoban, Jr., Samuel Zisman, op. cit., p. 96.

Suggested Slides for Use in Teaching Art

1. Architecture
 - a. Study of local buildings
 - churches
 - libraries
 - court house
 - armory
 - homes
2. Civic Planning
 - a. Boulevards
 - b. Parks
 - c. Highways
 - d. Gardens
 - e. Transportation
3. Art Appreciation through Nature
 - a. Trees - all seasons
 - b. Flowers
 - Flower arrangement
 - c. Landscapes - all seasons
 - d. Seashore
 - Shells
 - Sea weed
 - Sponges
 - Sea Horse
 - Shore line
4. Appreciation of works of artists
 - a. Painting
 - b. Sculpture
 - c. Crafts
5. Perspective
 - a. Circles above and below eye level
 - b. Parallel perspective
 - c. Angular perspective
6. Illustration
 - a. Industrial, gas cylinders, smoke stacks
 - b. Historical spots

7. Figures in Action

- a. Picking Cotton
- b. Picking Tobacco
- c. Haying
- d. Plowing
- e. Cultivating
- f. Sports
- g. A parade
- h. Logging
- i. Dancing
- j. Carpenter at work
- k. Mason at work
- l. Steel construction
- m. Scenes from daily living
 - shopping
 - at the corner drug store
 - in the school yard

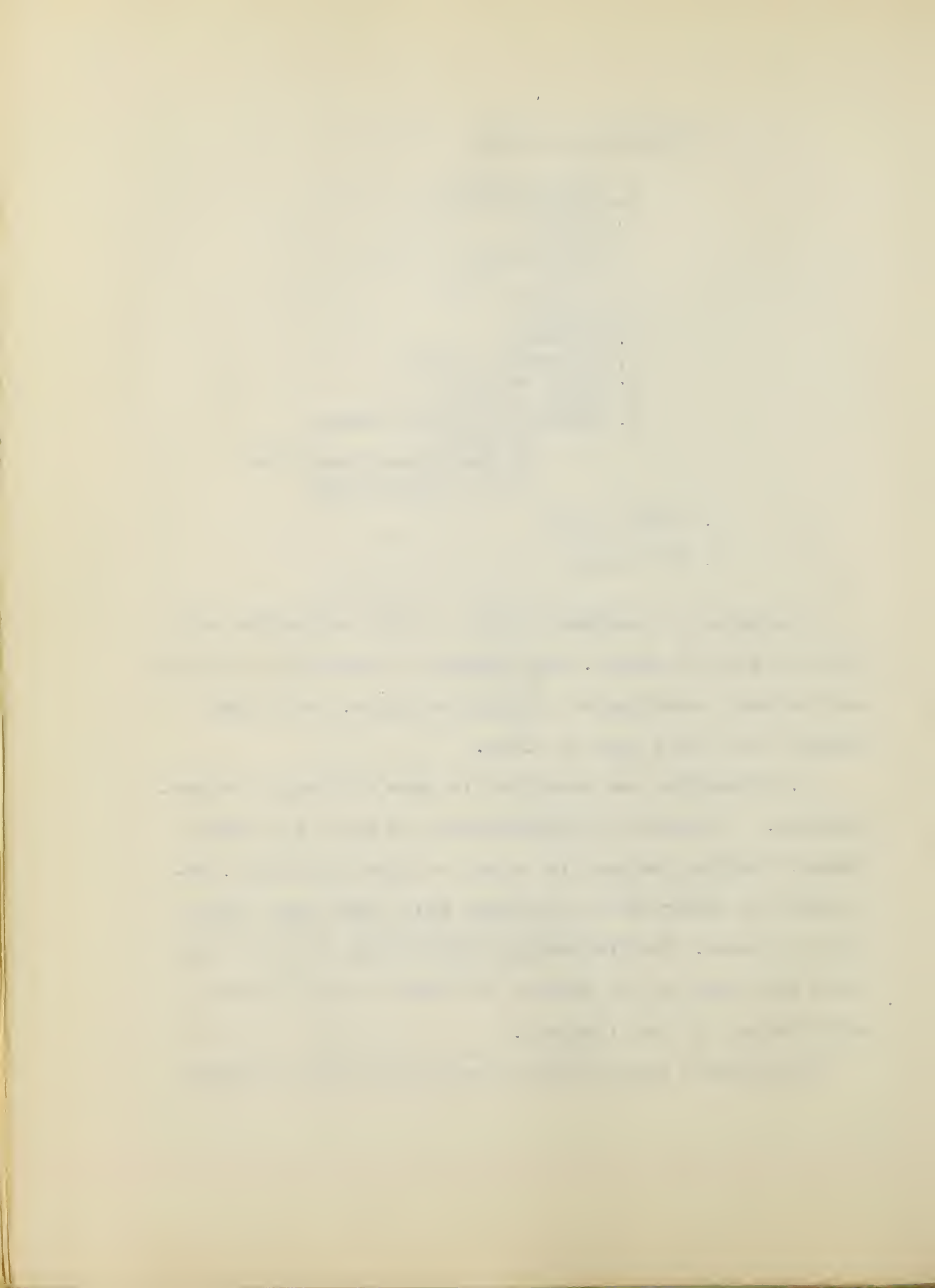
8. Animal Study

9. Bird Study

One thing to remember is that a slide collection will not take care of itself. They should be carefully organized and arranged according to subjects or units. Use a good lantern and always keep it clean.

3. Filmstrips are excellent to show succession or progression. A filmstrip is unbreakable and costs less than slides. They may be made in color, or black and white. Being made on thirty-five millimeter film, they take little space to store. The disadvantage lies in the fact that the whole film must be run through in order to use a picture near the end of the filmstrip.

The teacher should always keep in mind that students



tend to give a general survey of any picture. They stop here unless their attention is centered on certain aspects of the picture to induce them to study those parts in detail.

In showing a still picture there are certain abstractions that will have to be made real as;

1. Weight, the massiveness of stone, the lightness of threads and fabrics.
2. Temperature
 - a. The absence or profusion of vegetation.
 - b. Clothing worn
3. Motion
4. Size, related to the scale of human figures, a chair, an automobile, a door, window or house.
5. Distance and depth
6. Tactility
 - a. Textures
 - b. Wetness, dryness
 - c. Density
 - d. Sharpness
7. Sound is a difficult auditory sensation to arouse from a still picture.

4. The School Journey. The school journey is the most concrete of the visual technique for it brings the students into direct contact with the material. School work is blended with actual life situations. These trips enable students to know their community and its resources and to know what op-

portunities it has to offer them. They provide experiences to develop keenness of observation, observation which means more than just seeing, seeing and interpreting.

There is a definite procedure which should be followed in planning any trip.

1. There must be a thoroughly formulated plan with definite purposes as :

- a. To arouse specific interests
- b. To supplant classroom instruction
- c. To verify previous information
- d. To preview a lesson
- e. To encourage observation

Hoban makes the following suggestions: - 4/

1. Make a preliminary survey of the immediate surroundings. List all places that will give meaningful content to the curriculum and school activities.
2. Determine the length of time required for each journey, the number to be taken, and the most appropriate time.
3. Determine the purpose for which the journey is conducted.
4. Make necessary arrangements -

Permission for visit
Approval of parents

5. Initiate the journey

Develop the need
Fix definite purpose

pp.29-39.

5. Students prepared
 - Sketch pads - cameras
 - Proper clothing
6. Teacher must be a constant guide en route
 - Students utilizing:
 - a. initiative
 - b. self-activity
 - c. observation
7. On Return
 - a. Exchange ideas
 - b. Discuss experiences
 - c. Ask Questions
8. The follow-up
 - Reports from pupils
 - Sketches completed
9. Appraisal of the lesson
 - a. Teaching values:
 - Enriching and Vitalizing
 - Motivating
 - Socializing
 - b. Constructive influence on pupils' attitudes, habits and skills.

Certain cautions should be followed:

1. Don't crowd too much into the trip.
2. Don't spend too much time getting there.
3. Students should participate. They should take notes, make sketches, take pictures,
4. Sum up each part as you leave, go over systematically all that has been observed. ^{5/}

^{5/} Charles F. Hoban, Charles F. Hoban, Jr., and Samuel B. Zisman, op. cit., p. 39.

THE UNIVERSITY OF CHICAGO
LIBRARY

1911

1911

1911

1911

1911

1911

1911

1911

1911

1911

1911

1911

1911

1911

SCHOOL JOURNEYS AVAILABLE IN ART FROM
LYNN, MASSACHUSETTS.

A. In Boston:

1. Museums

- a. Institute of Modern Art
- b. Isabelle Stewart Gardner Museum
- c. Museum of Fine Arts
- d. Children's Art Center
- f. Cambridge Museum
- g. Fogg Museum

2. Public Gardens

3. Library

4. Logan Airport

5. Christian Science Building

6. Stained Glass Window Companies

7. Greeting Card Manufacturers

9. Private Art Galleries

10. Carbone's

11. Silversmith - Arts and Crafts

12. Art Schools

13. Ceramics Rohka Pottery

B. In Salem;

1. Pioneer Village

2. Essex Institute

3. Peabody Institute

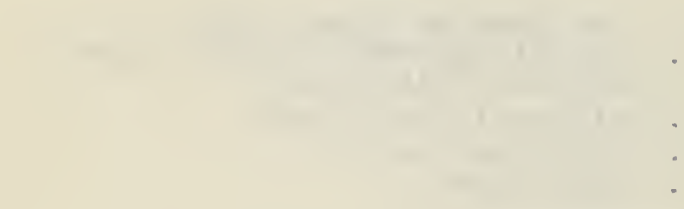
4. Chestnut Street - historical doorways

5. Historical Houses

THE HISTORY OF THE
CITY OF BOSTON

BY

JOHN



•
•
•
•

•

•

•

•

•

•

•

•

•

•

•

•

•

•

•

•

•

•

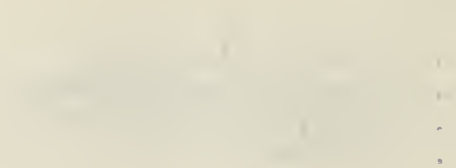
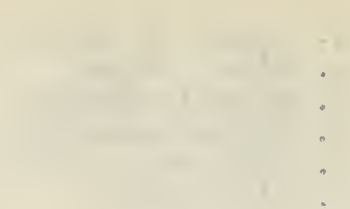
- a. House of Seven Gables
- b. Witch House
- c. Nichols House
- d. Ropes Memorial
- e. Pingree
- f. Witch Jail

C. In Lynn:

- 1. General Electric
- 2. Newspaper publishers
- 3. Historical Society
- 4. Churches

5. The Museum:-- The museum provides a wealth of material. Like the school journey, the museum deals with objects or models of objects in three spatial dimensions, except that in the museum these materials are removed from their natural setting. Reality is sometimes reduced because space dimensions are reduced as in models. However, students relate objects being studied to settings already experienced and understood so these reduced dimensions of reality offer no serious problem. Trips to museums often start students making their own collections. Often several students work and plan together leading to interesting hobbies.

The museum is often superior to the journey. You can see things in a museum where it would be impossible to take a trip to see them in their natural setting, because of distance expense or time of year. In studying birds, a mounted specimen can be studied during any season. Although the song and flight cannot be studied, the full size, form and plumage are retained.



1. The first part of the document is a letter from the Secretary of the State to the President, dated January 1, 1865. It contains a report on the state of the Union and the progress of the war.

2. The second part is a letter from the President to the Secretary of the State, dated January 1, 1865. It contains a report on the state of the Union and the progress of the war.

3. The third part is a letter from the Secretary of the State to the President, dated January 1, 1865. It contains a report on the state of the Union and the progress of the war.

4. The fourth part is a letter from the President to the Secretary of the State, dated January 1, 1865. It contains a report on the state of the Union and the progress of the war.

5. The fifth part is a letter from the Secretary of the State to the President, dated January 1, 1865. It contains a report on the state of the Union and the progress of the war.

6. The sixth part is a letter from the President to the Secretary of the State, dated January 1, 1865. It contains a report on the state of the Union and the progress of the war.

7. The seventh part is a letter from the Secretary of the State to the President, dated January 1, 1865. It contains a report on the state of the Union and the progress of the war.

8. The eighth part is a letter from the President to the Secretary of the State, dated January 1, 1865. It contains a report on the state of the Union and the progress of the war.

9. The ninth part is a letter from the Secretary of the State to the President, dated January 1, 1865. It contains a report on the state of the Union and the progress of the war.

10. The tenth part is a letter from the President to the Secretary of the State, dated January 1, 1865. It contains a report on the state of the Union and the progress of the war.

Because of remoteness, expense, and so forth, it is not always possible to take a trip but it is possible to bring interesting material to the classroom. Pupils may not only see materials but handle it. Progressive schools provide definite space for collections of objects and models with a teacher in charge. However, mere demonstration and mere handling of object materials do not guarantee correct learning. The pupils must be instructed what to observe. Hoban^{6/} lists ideas for organizing a school museum.

1. Assembling the materials

- a. Secure only such materials as are related to the school program and will help to make the contents of the curriculum meaningful.
- b. Do not collect too many duplicates.
- c. Do not secure too many objects at one time.
- d. Do not allow the collection to become a collection of curios. Make it a growing collection of pertinent materials.

2. Have a proper place for the museum.

- a. Classification - (Similar to museum)
Organized arrangement of labels
Type or letter in ink.

^{6/} Charles F. Hoban, Charles F. Hoban, Jr. and Samuel B. Zisman, op. cit., p. 64.

Received of Mr. J. H. ...
the sum of ...
for ...
...
...
...
...
...
...
...
...

Witness my hand and seal this ... day of ... 1888.

Attest: ...

...

...

...

...

...

...

APPENDIX

APPENDIX

1. Sources of Educational Audiovisual Aids

The following pages contain a list of sources of educational audiovisual aids. There is a list of films, filmstrips, slides and their sources. For descriptions, the teacher should consult the catalogs.

...the ...
...the ...
...the ...
...the ...
...the ...

SOURCES OF EDUCATIONAL AUDIOVISUAL AIDS

1. Bell, Howell Company, 1801 Larchmont Avenue, Chicago Illinois.
2. Brandon Films, Inc., 1600 Broadway, New York, N. Y.
3. Carnegie Endowment for International Peace,
405 West 117th Street, New York, N. Y.
4. Chicago Art Institute, Chicago, Illinois
5. Color Slides Cooperative, Princeton University,
Princeton, New Jersey.
6. Coronet Magazine, Educational Department,
919 North Michigan Avenue, Chicago 11, Illinois.
7. Encyclopedia Britannica Film Company,
20 North Wacker Drive, Chicago, Illinois.
8. Film Classic Exchange, Fredonia, New York
9. General Motors Film Corporation,
Broadway at 57th Street, New York, N. Y.
10. Ideal Pictures Corporation and Affiliates,
Suite 600, 1600 Broadway, New York 19, N. Y.
11. Keystone View Company, Meadville, Pennsylvania.
12. Metropolitan Museum of Art Film Library, New York, N. Y.
13. National Film Board of Canada,
620 Fifth Avenue, New York 20, N. Y.
14. Netherlands Information Bureau,
10 Rockefeller Plaza, New York 20, N. Y.
15. New York University Film Library, New York, N. Y.
16. Society for Visual Education, Inc.
140 East Ohio Street, Chicago, Illinois.

17. Swedish Travel Information Bureau,
630 Fifth Avenue, New York 20, N. Y.
18. Teaching Films Custodians, Inc.
25 West 43rd Street, New York, N. Y.
19. The Atlantic Refining Company, Film Lending Library,
260 South Broad Street, Philadelphia 2, Pennsylvania.
20. University of Pennsylvania, University Museum.

FILMS

Films made purposely for teaching art are not too plentiful. However, many films on various subjects may be selected and put to good use in the art class. Many color films are adaptable to use in the study of color.

SELECTED MOTION PICTURES

FOR THE TEACHING OF ART.

BOSTON UNIVERSITY - SCHOOL OF PUBLIC RELATIONS

DIVISION OF MOTION PICTURES AND VISUAL AIDS

84 Exeter Street, Boston, Mass.

1. Arts and Crafts of Mexico
2. Brush Techniques
3. Camouflage in Nature by Form
4. Color Matching (color)
5. Drawing with a Pencil
6. Furniture Craftsmen
7. Hopi Arts & Crafts (color)
8. Making a Mural
9. Metal Craft

10. Modern Lithographer, The
11. Painting Reflections in Water
12. Plastic Art
13. Pottery Making
14. Nature of color, The (color)

SILENT FILMS

15. Art of Spinning and Weaving
16. Drypoint, A Demonstration
17. Etcher's Art, The (2)
18. From Clay to Bronze (3)
19. From Flax to Linen
20. Last of the Wood Engravers
21. Medal Maker, The (3)
22. Silversmith, The (2)
23. Stone Carving

SELECTED EDUCATIONAL MOTION PICTURES

COMMITTEE ON MOTION PICTURES IN EDUCATION, AMERICAN

COUNCIL ON EDUCATION WASHINGTON, D. C., 1942.

1. Art in Industry (General Motors)
2. Art of the Mangbetu
3. Arts and Crafts of Mexico
4. Broad Stroke Drawing
5. Etching
6. From Clay to Bronze
7. History of Painting
8. Metal crafts
9. Mexican Art
10. Modes and Motors
11. Native Arts of Old Mexico
12. Pagodas of Peiping
13. Plastic Art
14. Pottery
15. Pottery Making
16. Pottery Making (The Cast Method)
17. Sculpture
18. Stone Carving
19. The Last of the Wood Engravers
20. Work of Rembrandt

1. The first part of the paper is devoted to a general discussion of the problem of the existence of solutions of the system of equations

$$\begin{cases} \Delta u = f(x, y, z, u, v, w) \\ \Delta v = g(x, y, z, u, v, w) \\ \Delta w = h(x, y, z, u, v, w) \end{cases}$$

where f, g, h are functions of the variables x, y, z, u, v, w and the boundary conditions are given by

$$\begin{cases} u = \phi(x, y, z) \\ v = \psi(x, y, z) \\ w = \chi(x, y, z) \end{cases}$$

EDUCATIONAL FILM GUIDE

DOROTHY E. COOK AND EVA RAHBK-SMITH

The H. H. Wilson Company

New York, 1944.

1. A B C of Pottery Making (The Coil Method)
2. Action
3. Angkor Wat
4. American Handicrafts
5. Animals
6. Architects of England
7. Art and Life in Belgium
8. Art Metal Work
9. Black Pottery or the Black Earth of Coyotepec
10. Borobodor and the Bromo
11. Broad Stroke Drawing
12. Canadian Landscape
13. Chartres Cathedrals (Mexican)
14. Clay, Hands and Fire
15. Clay Pottery
16. Colonial Architecture
17. Composition and Story
18. Creative Design in Painting
19. Dawn of Art
20. Clay, Hands and Fire
21. Decorative Metal Work
22. Figures
23. Finger Painting
24. Flight of the Dragon
25. Fountains, Gardens and Statuary

BELL AND HOWELL FILMOSOUND LIBRARY

Catalog of Educational Motion Pictures

Bell and Howell Company

7100 McCormick Road, Chicago 45, Illinois.

1. A B C of Puppet Making 1
2. A B C of Puppet Making 11
3. Architects of England
4. Arts
5. American Handicrafts
6. Broadstroke Drawing
7. Canadian Landscape
8. Candle Making
9. Canterbury Cathedral
10. Cartoonland Mysteries
11. Chartres Cathedral
12. Churches and Cathedrals
13. City Planning
14. Clay Pottery
15. Cloth of Kings
16. Colonial Architecture
17. Coil Method of Pottery Making
18. Decorative Metal Work
19. Drypoint - A demonstration
20. XVIII Century Life in Williamsburg, Virginia
21. Elementary Bookbinding
22. Elements of Photography
23. Ely Cathedral
24. From Clay to Bronze
25. Gloucester Cathedral
26. How Stained Glass Windows are Made
27. How to Draw Cartoons
 - Figures
 - Action
 - Heads and Expression
 - Animals
 - Hands, Feet, Clothing and Drapes
 - Composition and Story
28. Leather Work
29. Lincoln Cathedral
30. Linoleum Block Cutting and Printing
31. Litchfield Cathedral
32. Loom Weaving
33. Making a Gift Box
34. Making a Lithograph
35. Making a Monotype
36. Making a Stained Glass Window

37. Making Batik in Java
38. Making the Funnies
39. Marionettes
40. Mission to America
41. Native Arts of Mexico
42. Peterborough Cathedral
43. Pottery Making
44. St. Paul's Cathedral
45. Salisbury Cathedral
- Sculpture in Stone
47. Silk Screen Process
48. Simple Block Printing
49. Art of Spinning and Weaving
50. The Etcher's Art

LANTERN-SLIDE SOURCES ^{2/}

STANDARD 3 1/4" x 4"

A. Slide Libraries

1. The Fogg Museum, Harvard University, Cambridge, Massachusetts.
2. The Museum of Fine Arts, Boston, Massachusetts.

B. Commercial

1. Ideal Pictures Corp., 28 E. 8th Street, Chicago 5, Illinois.
2. Keystone View Company, Meadville, Pennsylvania.
3. Radio-Mat Slide Company, Inc. 222 Oakridge Boulevard, Daytona Beach, Florida.
4. Ryan Visual Aid Service, 409 Harrison Street, Davenport, Iowa.
5. Slide Craft, 257 Audley Street, South Orange, New Jersey.
6. University Prints, Newton, Massachusetts.

Kodachrome 2" x 2"

A. Commercial

1. Brooking Tatum, Kelseyville.

2/ Leon R. Kibbe, Service Paper, Organization and Assignment of Visual Aids for a Unit of Experience in Representation, Boston University, 1946, Appendix

2. Hirsch & Kaye, 239 Grant Avenue, San Francisco, California.
3. Kime Kolor Pictures, 1761 Sonoma Drive, Altadena, California.
4. Klien & Goodman, 18 South Tenth Street, Philadelphia, Pennsylvania.
5. Munday & Collins, 814 W. 18th Street, Los Angeles, 14, California.
6. Philip Photo Visual Service, 1954 Pasadena Avenue, Long Beach, California.
7. Shadow Arts Studio, 1036 Shorro Street, San Luis Obispo, California.
8. Society for Visual Education, Inc., 100 E. Ohio Street, Chicago 11, Illinois.
9. Western Colorfilm, 3734 N. E. Chico Street, Portland 13, Oregon.

APPENDIX A.

SLIDE-FILM SOURCES

A. Commercial

1. Film Publishers, Inc., 12 E. 44th Street, New York 17, New York.
2. Society for Visual Education, Inc., 100 E. Ohio Street, Chicago 11, Illinois.
3. Stillfilm, Inc., 8443 Melrose Avenue, Hollywood, California.
4. Visual Sciences, Suffern, New York.
5. Williams, Brown and Earle, Inc., 918 Chestnut Street, Philadelphia, Pennsylvania.
6. Young America Films, Inc., 18 E. 41st Street, New York 17, New York.

LOAN EXHIBITIONS

Museum of Fine Arts, The Extension Study, 465
Huntington Avenue, Boston, Mass.

A. Illustrative Sets

- | | |
|---------------------------------|------------|
| 1. Egyptian Manners and Customs | set no. 1 |
| 2. Art of Egypt | set no. 2 |
| 3. Greek Daily Life | set no. 19 |
| 4. Italian Renaissance | set no. 59 |
| 5. The Art of China | set no. 89 |

B. Exhibits of the Week

The Americas

- | | |
|------------------------------|-------------|
| 1. Contemporary Painters | unit No. 7 |
| 2. Winslow Homer | unit No. 10 |
| 3. Diego Rivera | unit no. 13 |
| 4. James A. McNeill Whistler | unit No. 14 |

The Far East

- | | |
|----------|------------|
| 1. China | unit no. 1 |
| 2. India | unit no. 2 |
| 3. Japan | unit no. 3 |

The Near East

- | | |
|--------------------------|------------|
| 1. Persian Miniatures | unit no. 2 |
| 2. Near Eastern Textiles | unit no. 4 |

England

- | | |
|--------------------|------------|
| 1. English artists | unit no. 1 |
|--------------------|------------|

France

- | | |
|--|-------------|
| 1. Cezanne | unit no. 2 |
| 2. French Painters | unit no. 5 |
| 3. Gauguin | unit no. 7 |
| 4. Renoir, Cassatt, Picasso,
Laurencin | unit no. 11 |
| 5. Trends in Nineteenth Century
French Painting | unit no. 14 |

Germany

- | | |
|---------------------|------------|
| 1. Albrecht Durer | unit no. 2 |
| 2. Holbein Drawings | unit no. 4 |

Italy

- | | |
|-----------------------------|------------|
| 1. Botticelli | unit no. 1 |
| 2. Dante | unit no. 2 |
| 3. A Florentine Marriage | unit no. 3 |
| 4. Florentine Personalities | unit no. 4 |
| 5. The Madonna in Art | unit no. 5 |
| 6. Pompeian Wall Painting | unit no. 6 |
| 7. Profile Portraits | unit no. 7 |

- | | |
|---------------------------------------|-------------|
| 8. Perio della Francesca | unit no. 8 |
| 9. Scenes from the Life of the Virgin | unit no. 12 |
| 10. Spirit of the Renaissance | unit no. 13 |

C. Portfolios of Color Reproductions

- | | |
|----------------------|-------|
| 1. American | no. 1 |
| 2. English | no. 2 |
| 3. Dutch and Flemish | no. 3 |
| 4. French | no. 4 |
| 5. Italian | no. 5 |
| 6. Modern Art | no. 9 |
| 7. Van Gogh | no. 8 |
| 8. Spanish | no. 6 |

D. Slide Lectures

- | | |
|---|------------|
| 1. Early Byzantine Civilization | set no. 5 |
| 2. The Culture of India | set no. 7 |
| 3. The Art of China | set no. 8 |
| 4. Three American Painters:
Homer, Eakins, Ryder | set no. 15 |
| 5. Survey of French Painting
from Cezanne to the Present | set no. 18 |
| 6. Dutch Painters | set no. 18 |

APPENDIX

2. The following pages contain some visual aids to help make the study of color, rich in appreciation. Their use helps to develop a sensitiveness to color.

Chapter I

The first part of the book is devoted to a general introduction to the subject of the book. It is divided into three sections: the first section deals with the general principles of the subject, the second section deals with the history of the subject, and the third section deals with the present state of the subject.

The most familiar and splendid example in nature of the breaking up of white light into the hues which compose it, ^{3/} is the rainbow.



^{3/} Walter Sargent, *op. cit.*, p. 21.



EXPERIMENTING WITH COLOR





Which color scheme is better?

Give your reasons.

Better

1. Cool combinations
are better where
there is sunshine.



Wrong.

1. Floor is too
important.
2. Too bright for
sunshine.
3. Unpleasant -
color combina-
tion.



Which color scheme is better? Give your reasons.





THE FINDER

When matching colors use a finder, preferably made of grey paper. This shuts out surrounding colors.

Another use for the finder is to help locate good compositions. Before starting to draw look at the subject through the finder. Move it around until you have an interesting composition, then sketch the lay-out on your paper.





RENOIR USED COLOR TO EXPRESS WARMTH.



DEGAS USED COLOR TO EXPRESS DELICACY.



Max Liebermann



Vincent Van Gogh





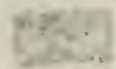
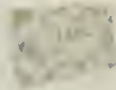
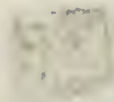
MONET USED COLOR TO EXPRESS TRANQUILITY.



COLOR USED TO CAMOUFLAGE.



The broken pattern makes the figures melt into the background, at a distance of thirty feet.



APPENDIX

3. The following pages contain a group of selected paintings to be used in the opaque projector and shown on the screen. They include paintings by:

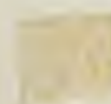
- a. Marc Chagall
- b. Franz Marc
- c. William Turner
- d. Vincent van Gogh
- e. Paul Gauguin
- f. Paul Cezanne
- g. Edward Manet
- h. Andre Derain
- i. Franz Corinth
- j. Paul Signac
- k. Frank Branwyn
- i. Lesser Ury
- m. Alfred Sisley
- n. Oskar Kokoschka
- o. Max Liebermann
- p. Claude Monet



Marc Chagall 1911



FRANZ MARC



William Turner



John Singer Sargent





Vincent van Gogh 1887



Paul Gauguin 1902

1801

1802

1803

1804

1805

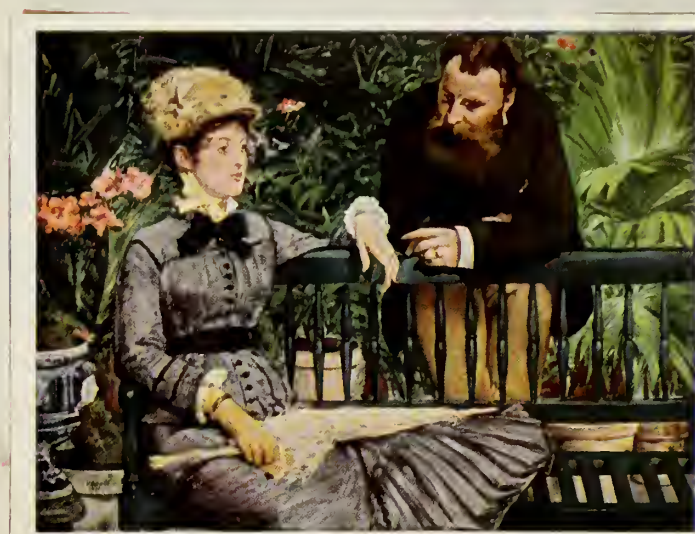
1806

1807

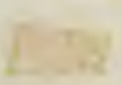
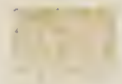
1808



Paul Cezanne - 1880



Edward Manet - 1879





Andre Derain 1914



Franz Corinth 1923

1857

1858

1859

1860

1861

1862

1863

1864

THE END OF THE WORLD



Paul Signac 1913



Alfred Sisley

1841

1841

1842

1842

1843

1843

1844

1844



Frank Brangwyn 1893



Lesser Ury 1913

182

183

184

185

186

187

188

189

190

191

192

193



Claude Monet



Paul Gauguin

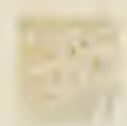


Figure 1





Oskar Kokoschka



Franz Corinth



APPENDIX

4. The following pages contain samples of:
 1. design made from scribbles
 2. a cut paper abstraction
 3. a visual design test



DESIGNS FROM SCRIBBLES





ABSTRACTION





VISUAL DESIGN TEST ^{4/}

^{4/} Maitland Graves op. cit., pp. 41 - 48.

AB



CD













BIBLIOGRAPHY



BIBLIOGRAPHY

1. Billett, Roy O., Fundamentals of Secondary School Teaching, Houghton Mifflin Company, Boston, 1940.
2. Birren, Faber, Color in Modern Packaging, Crimson Press, Westport, Connecticut, 1940.
3. Cheney, Sheldon, A Primer of Modern Art, Liveright Company, New York, 1929.
4. Cheney, Sheldon, The Story of Modern Art, The Viking Press New York, 1945.
5. Cheney, Sheldon A., A World History of Art, The Viking Press New York, 1945.
6. Cole, Natalie, The Arts in the Classroom, The John Day Company, 1940.
7. Collins, M. Rose and Olive L. Riley, Art Appreciation, Harcourt, Brace and Company, New York, 1940.
8. D'Amico, Victor, Creative Teaching in Art, International Textbook Co., Penn., 1942.
9. Dewey, John, Art as Experience, Milton, Balch and Company, New York, 1934.
10. Erickson, Clifford, A Basic Text for Guidance Workers, Prentice Hall, Inc., New York, 1947.
11. Graves, Maitland, The Art of Color and Design, McGraw - Hill Book Company, Inc., New York, 1941.
12. Guptill, Arthur L., Color in Sketching and Rendering, Reinhold Publishing Corporation, New York, 1935.
13. Hoban, Charles F., Charles F. Hoban and Samuel B. Zisman, Visualizing the Curriculum, Dryden Press, New York, 1937.
14. Lemos, Peter, The Art Teacher, The Davis Press, Inc., Worcester, 1931.

15. Luckiesh, M., Light and Color in Advertising and Merchandising, D. Van Nostrand Company, New York, 1923.
16. Loran, Erle, Cezanne's Composition, The University of California Press, Berkley and Los Angeles, 1943.
17. The Donald, Rosebell, Art as Education, Henry Holt and Company, New York, 1941.
18. Payant, Felix, Our Changing Art Education, Keramic Studio, Publishing Company, Columbus, Ohio, 1935.
19. Pearson, Ralph M., The New Art Education, Harper and Brothers, New York, 1941.
20. Read, Herbert E., Art Now, Faber and Faber Ltd., London, 1936.
21. Read, Herbert E., Art in Industry, Harcourt, Brace and Company, New York, 1935.
22. Report of the Harvard Committee, General Education in a Free Society, Harvard University Press, Cambridge, Mass.
23. Report of the Committee on the Function of Art in General Education, The Visual Arts in General Education. D. Appleton-Century Company, New York, 1940.
24. Sargent, Walter, The Enjoyment, and Use of Color, Charles New York, 1923.
25. Sorokin, Pitirim A., The Crisis of our Age, E. P. Dutton and Company, Inc., New York, 1941.
26. Tomlinson, R. R., Picture Making by Children, edited by C. G. Holme, The Studio Publishing Company, 1934.
27. Townsend, Mary E. and Alice G. Stewart, Audiovisual Aids for Teachers, H. H. Wilson Company, New York, 1937.
28. Van Loon, Hendrik William, The Arts, Simon and Schuster, New York, 1939.
29. The Visual Arts in General Education, Secondary School Curriculum, D. Appleton - Century Company, New York 1940.

30. Winslow, Leon, Art in Secondary Education, McGraw-Hill Book Company, Inc., New York, 1941.
31. Winslow, Leon, The Integrated School Art Program, McGraw-Hill Book Company, Inc., New York, 1941.
32. Young, A. R. (editor), Art Bibliography, New York, Teachers College, Columbia University.

TECHNICAL PERIODICALS AND JOURNALS

The American Artist, Watson-Guptill, Publications.

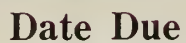
The Art Digest, The art digest, Inc. New York

Eastern Arts Association, Bulletin, Annual,

1 published by E. A. A., New York.

The School Arts Magazine, Davis Press, Worcester, Mass.

A vitalized course of study in art for
teen.

[illegible]

·mco 293-5

RED COVER

Service
Paper
Towne, L.A.
1949

Towne, L. A.

A vitalized course of study
in art.

DATE	ISSUED TO
	049 010
APR 2	ARMY AIRCRAFT
OCT 19 '64	
APR 24 '65	
APR 7 '65	

5741
Service P
Towne
1949
Store

Service Paper
Towne, L.A.
1949
Store of

Store of

